OVERSTREET'S
FAN
#3 August 1995
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MAXIMUM COVERAGE!
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DON

JUSTICE IS ETERNAL. IT'S JUST THE WEAPONS THAT CHANGE.

ETERNAL WARRIOR. IN JULY.

43 & 44: WORLD WAR THREE. ETERNAL WARRIOR VS. NAZIS.
BY JOHN OSTRANDER AND JACKSON GUICE.

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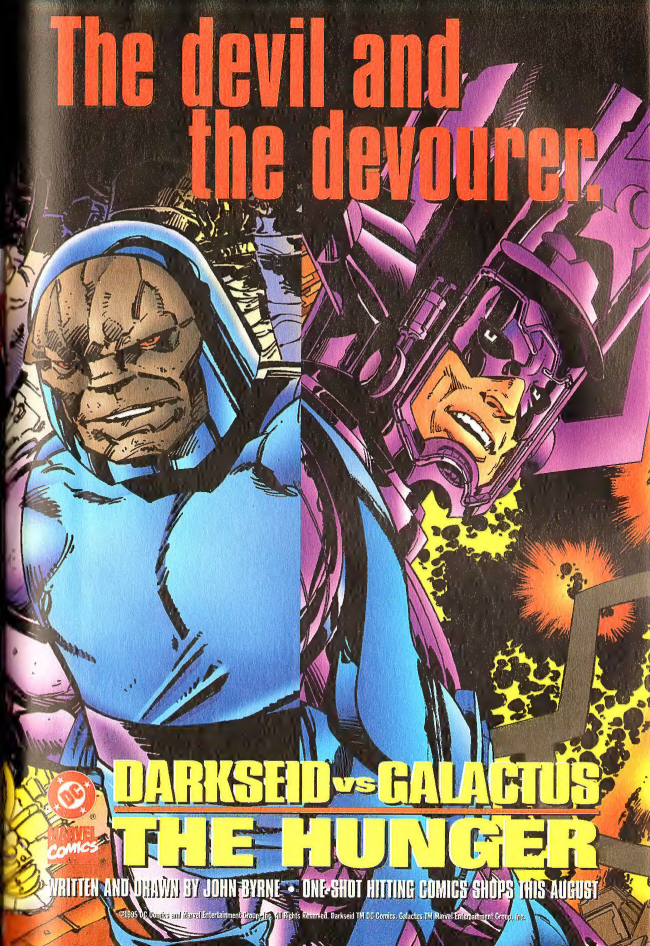
The devil and the devourer.
DARKSEID vs GALACTUS
THE HUNGER
DC
MARVEL COMICS
WRITTEN AND DRAWN BY JOHN BYRNE • ONE-SHOT HITTING COMICS SHOPS THIS AUGUST
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HUNT OR BE HUNTED.

TUROK. IN JULY.

0: THE ORIGIN OF THE DINOSAUR HUNTER.
BY TIMOTHY TRUMAN & RAGS MORALES.

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A BLAST FROM THE PAST.

X-O MANOWAR. IN JULY.

51 & 52: EYE FOR AN EYE. X-O RETURNS WITH A VENGEANCE.
BY BART SEARS, ANDY SMITH & RON MARZ.

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WE'VE REPLACED YOUR REGULAR COFFEE WITH NEW FREEZE-DRIED FAN

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...and stay for cake!

Overstreet's FAN

PUBLISHER
Robert M. Overstreet

EDITOR
Mike Renegar
ASSOCIATE EDITOR
J.C. Vaughn
MANAGING EDITOR
Todd M. Hoffer
COPY EDITOR
Benn Ray
SENIOR PRICE GUIDE EDITOR
Robert M. Overstreet
PRICE GUIDE EDITOR
Joseph P. Rybandt
RESEARCH EDITOR
Scott Braden
CONTRIBUTING WRITERS
Aldyth Beltane • Miles Archer • Avengelyne
Scott Braden • James Bullock • Brady Darvin
Peter David • Jerry DeFuccio • Jeff Dillon
Cathy Disbrow • L.T. Dundy • Steve Fritz
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ART DIRECTOR/PRODUCTION
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ASSISTANT ART DIRECTOR
Mark Haynes
LAYOUT AND DESIGN
Jeff Dillon
DESIGN ASSOCIATE
Cathy Disbrow
MARKETING COORDINATOR
Brady Darvin
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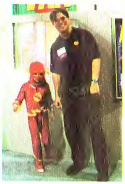
MAXIMUM LETTERS!

I'd like to take to time to thank the wonderful people at the Chicago Comicon and the many fans we met at the show. Your suggestions and comments were appreciated. I was overwhelmed at the size of the show and just how many people came by the booth. We were constantly busy giving away books, posters and a lot of other great gifts. One of the highlights of the show for me was talking to the retailers. There seems to be a lot of action going on in the Golden Age and Silver Age market. The information I received will help make Overstreet's prices the most accurate reflection of the market. Thanks to all the retailers who shared their market insights! See you in San Diego!

In Fandom,

Bob



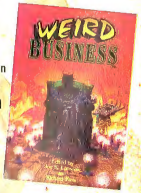
LETTER FROM A EDITOR

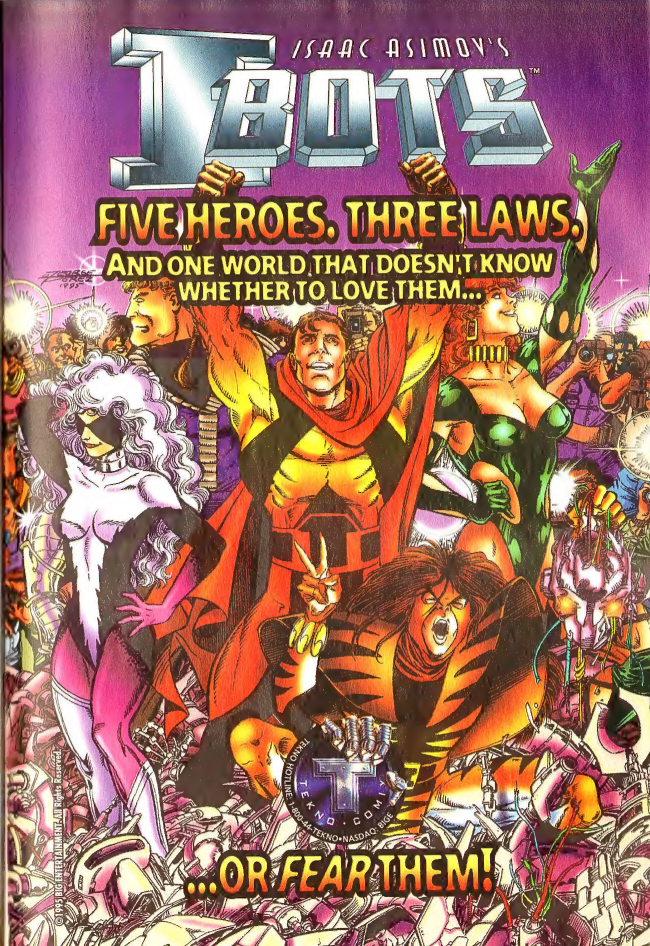
The last few months have been a exciting time here at **Overstreet's FAN**. Not only have we added some great columns (like the Neil Gaiman short stories starting this month!) and features, but we have also been improving the general "feel" of the magazine. Giving you, the reader, a look at the different aspects of the comic book industry. So if you have any suggestions on what you'd like to see, let us know.

Mike

Note from the Ed.

If you're looking for some diversity in your literary/comic diet, check out Weird Business from Mojo Press. Its' just recently been released, and I and had a chance to pick up a copy at the Chicago Comicon. It features works by Joe R Landsdale, Michael Moorcock, Nancy Collins, Edgar Allan Poe, Miran Kim, Robert Bloch, Roger Zelazny and many more. A must read!




ISAAC ASIMOV'S
I-BOTS
FIVE HEROES. THREE LAWS.
AND ONE WORLD THAT DOESN'T KNOW WHETHER TO LOVE THEM...
...OR FEAR THEM!
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THE FACTS UP FRONT

A brief look at the personalities, things & events that make up the world we call comics...

Sweet Home, Chicago

THE PRICE IS RIGHT: Overstreet's FAN Pricing Editor Joseph Rybandt checking prices in Chicago. (Oh, get your mind out of the gutter)

FAN's first Chicago Comic Covention, June 30-July 2 in the Windy City, was a rip-roaring success. Convention-goers were treated to free copies of **FAN**, as well as posters, classic EC reprints such as **Tales from the Crypt**, and copies of our Gold and Silver age sister publication, **Comic Book Marketplace**. Among the many guests and attendees were Stan Lee, who was honored at a roast on Friday night; Chris Claremont, Motown's Michael Davis, Jim Shooter, Peter David (who emceed the Stan Lee roast in his own unique style), Green Lantern (the original Green Lantern, folks) creator Marty Nodell, Acclaim's Jesse Berdinka, DC's Maureen McTigue, Dark Horse's Michael Martens (not to be confused with Dark Horse's Mike Marten), Crusade's Billy Tucci, Image's Beau Smith, Diamond's Bill Schanes, Graphitti's Bob Campbell, and a lot (and we really mean a lot) of other folks. Attending for **FAN** were Bob Overstreet, Carol Overstreet, Michael Renegar, J.C. Vaughn, Joseph P. Rybant, and Brady "Hey, X-O!" Darvin.

*Next stop for **FAN*** — The San Diego Comic Convention. Reports next issue. ■

HEADLOCK: X-O Manowar forcibly escorts FAN Marketing Coordinator Brady Darvin away from karoke night after his disco rendition of "You Light Up My Life."

On the Edge of Expansion

THE EDGE: Atlas Games' new expansion set, Arcana, comes your way late this summer.

Shamelessly pandering to the collectors' market, Atlas Games has announced that **Arcana**, the third expansion to **On the Edge**, will be due out in August. Aside from the 153 cards that make up the **Arcana** limited set, there are 4 chase cards located at the bottom of each display box. These chase cards, each made up of a character from the packaging of **The Cut-Ups Project**, **Shadows**, **Arcana**, and **Surviving on the Edge**, are not essential to the playing of the game, just for the completist collector. ■

SCREEN TEST

Look for these films to show up in your local theater in the coming months.

- **The Net** - Sandra Bullock is caught up in a web of Internet intrigue.
- **Mission: Impossible** - Tom Cruise takes command of a group of high-tech government agents.
- **Virtuosity** - Denzel Washington is a futuristic L.A. cop hunting for a hologram with an attitutde.
- **Twelve Monkeys** - Bruce Willis stars as a man from the 21st century who travels back to 1996 to stop a worldwide castrophe.

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MIKE DANGER
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Crumb: A news story

In the wake of renewed interest in R. Crumb's past works spurred by the recent release of *Crumb*, check out the following Crumb related happenings...

CRUMB, THE ART EXHIBIT

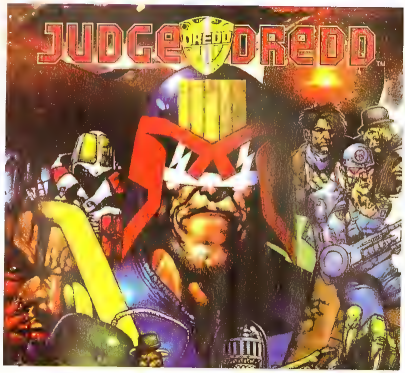
The Bess Cutler Gallert on Broadway, New York, is having an exhibition of drawings by Robert Crumb through July 29. For more information, please call 212-219-1577.

CRUMB, THE SOUNDTRACK?

In September, Shel-Tone will be releasing its first compact disc, **R. Crumb: The Musical**, featuring recordings from the Hip Pocket Theatre's production, based on the underground comics of Robert Crumb. This 60-minute good-timey tune CD has been approved by Crumb. Look for it wherever fine music is sold.

CRUMB, THE REMINDER

Be sure to check out the review of the film *Crumb* in this very issue of **FAN**. But more importantly, be sure to check out the movie.



Dredd armed to the teeth for a merchandising blitz

OK, you already know about *Dredd* the movie (see the movie review in this very issue). You may already know about the 90-card **Judge Dredd Comic** set featuring original art from the U.K. maga zine **2000AD**. You may even be aware of the 90 card **Judge Dredd Movie** set featuring live action shots from the film with high tech subsets. But did you also know about the **Judge Dredd "Spug" Bottle Caps** from Edge Entertainment in which the fifth Spug cap in every pack is a gold SpugCredit cap, redeemable for special Dredd merchandise? Didn't think so

TAKE YOUR BEST SHOT: *Dredd* is set to enter the merchandising war with re-released comics, movie card sets featuring Diane Lane(right) and Sylvester Stallone, and Edge Entertainment's Spug Caps. Stay tuned...

BE AFRAID, BE VERY AFRAID

Hello there, boys, girls and fans of all ages. It's time for that frankly humorous psychic fiend, Bernard Chang. It's your chance to ...

Ask Dr. Chang™

Dear Dr. Chang,
If something is 99% fat free, does that mean that the 1% of fat left is 100% fat?

Bryan Sherwood
Norfolk, VA

No, but if you eat it, you won't get fat as fast.

Dear Dr. Chang,
Exactly how many ways are there to skin a cat?

Mary Gibson
South Bend, IL

Two. You can start from the nose with a pair of pliers or you can start at the rear.

Dear Dr. Chang,
If I were driving at the speed of light and turned on my headlights, what would happen?

Courtney Davis
Chapel Hill, NC

You'd crash into the Enterprise.

Dear Dr. Chang,
Driving within the legal speed limit, how long would it take to get to Jupiter? I'll be driving an '82 2-tone Ford Escort station wagon.

Edward Fox
Harrisburg, PA

You won't make it, so it doesn't matter.

Dear Doctor Chang,
What's a good date movie for Wolverine?

Kim Bowers
Los Angeles, CA

Poke-a-hontas.

Dear Dr. Chang,
I'm having an identity crisis. Can you tell me who I am?

Peter Parker
New York, NY

You sure ain't the Visitor.

To "Ask Dr. Chang" anything, contact him c/o FAN!
(see page 22)

FAN goes APE

Nowadays, the word "alternative" is tossed around like a cheap salad. So it was a refreshing change to head down to beautiful Bethesda, MD for the second annual Alternative Press Expo(APE), to see true alternative work. Not a well known, big-busted, psychotic comic character was anywhere to be found (well...maybe Milk & Cheese could fall into that whole psychotic thing). Instead of the normal mainstream drivel, APE goers were assaulted by well thought out characters and art. Creators, writers, artists, self-publishers, and everything in-between were on hand. Highlights included; Dave Sim, the hotel bar, David Lapham,the hotel bar, the Friends of Lulu, the hotel bar, Evan Dorkin, the hotel bar, David Mazzuchelli, and the hotel bar. All manners of funny books were there to be drooled upon and purchased with reckless abandon. In this day and age when the mainstream industry seems to be up for grabs, APE and other shows of its kind thrive upon the turmoil.

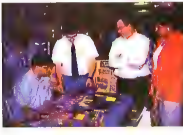
HEY, IT'S A BABY: At this point, we had planned to show photos of the APE show in Bethesda, MD, but thanks to two petty thieves, the film was stolen enroute to processing. So, presented here instead is the Assistant Art Director's nephew, Casey Haynes Beavan. Go figure.

EVERBODY NEEDS A FRIEND

Friends of Lulu, a new organization devoted to getting more females involved in producing and reading comics, will be electing its first board of directors at the San Diego Comic Convention on July 30. The group is in the process of incorporating as a nonprofit organization in California. Any dues-paying member of the organization is eligible to run for one of the seven positions of the board and to vote. Annual dues are $25. Don't be a square, join up now!

Tell us what you think!

Hungry for readers' opinions, **FAN** hit the road for a quick trip to Alternate Worlds in Cockeysville, Maryland, June 10. Editor Michael "Don't call me Chief" Renegar (left) got feedback from Alternate Worlds' manager Heinrich Hofman (2nd from left), other AW employees, and many of the fans there that day. **FAN**'s publisher, Bob Overstreet, and Executive Director of Operations, Caro Overstreet (hey, there's only four people in the picture, and we've already given you two of them), also attended.



FAN is also looking for your online input. You can reach us at the following addresses: **fanmail1@aol.com** or **fanmag@jagunet.com**. We want to hear from you!

COMPANY NEWS

Reported by Aldyth Bellaine in California, Scott Braden in Charleston, Max Gottfried in New York, Andy Lee from the Galactica fleet, Chett Marvin in an abandoned fallout shelter, and Jimm Stone in scenic downtown Tmunium. Mike Romeiser's name is here because he likes to see it in print.

AARDVARK-VANAHEIM

It might have seemed unreal 17 years ago, but **Cerebus** #200 is just around the corner. No other "big" news here, but please point us in the direction of another independent title with the longevity of **Cerebus**. What? No takers?

ABSTRACT STUDIO

In **Strangers in Paradise** #7, Darcy Parker uses Francine to get at Katchoo. If this means nothing to you, that means you're missing one of the best comics on the market today. What exactly are you waiting for? Check it out!

ACCLAIM

Look for some big, wild, way cool news about **Shadowman** in the very near future. Nothing has been signed yet, but Acclaim should have something pretty darn cool to talk about very soon. We're not going to indulge in rumors, but the Acclaim guys are very excited about the possibilities for this book. When they spill the beans, you'll read it here.

AC COMICS

Femforce is celebrating its 10th anniversary with **Femforce Timelines** #1, detailing the origin of the team. AC says this will be a perfect jumping-on point for new readers.

ADHESIVE COMICS

Does coffee make you romantic? Does love have the same side effects as coffee? Find out in **Too Much Coffee Man** #4. This special love issue hits the streets in September.

ANTARCTIC PRESS

Shotgun Mary, a spin-off of the popular **Warrior Nun Areala**, debuts in the first of three bi-monthly issues in September. Written by Herb Mullette and illustrated by Joseph Wight, the full-color mini series will feature Wight's **Twilight-X** #4 in the form of a serialized back-up story. This will be the first **TX** color story, and the series will be in color when it resumes with #5. Shotgun Mary will be available in two editions, one of which will contain a CD soundtrack to the comic for $8.95. The regular edition retails for $2.95. • **Ninja High School** Trade Paperback Volume 7 is also scheduled to ship in September. This 80-page, squarebound edition carries a price tag of $7.95 and reprints **NHS** #22-24.

ARCHIE COMICS

Archie's current **Teenage Mutant Ninja Turtles** series will end with #72 in September. A new **TMNJ** mini series will debut in October with #1, with a new on-going title tentatively scheduled for 1996.

ART & SOUL COMICS

Marc Hempel's **TUG & buster**, previewed in **FAN** #2, are co-featured with studiomate Mark Wheatley's **Radical Dreamer** in a 16-page flip book, a promotional book for retailers to interest readers in these two new alternative titles. They're both cool! Rush out now in a buying frenzy!

AZTECA PRODUTIONS

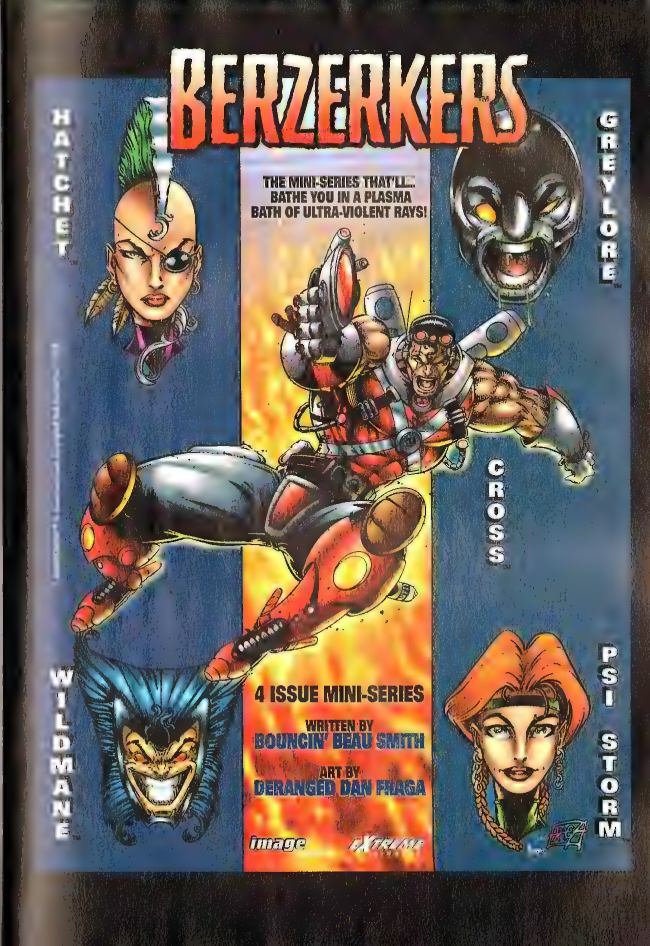
Azteca Productions has announced that **El Gato Negro** #3 will debut at the San Diego Comic Con and the Dallas Fantasy. They also said that a Texas-based film company is developing El Gato Negro for the silver screen.

BIG ENTERTAINMENT/ TEKNO-COMIX

Mickey Spillane's Mike Danger will continue past its originally sheduled six-issue run. In response to reader demand and sales on the first issue, the book is now a regular monthly title. • Walter Simonson, an all-around nice guy (but don't call him that to his face), will be doing two **Mike Danger** covers. • Art Adams, member of the Legend group and creator of **Monkeyman and O'Brien**, has signed on with Tekno to design covers for **Leonard Nimoy's Primortals.** • Ed Polgardy, Tekno editor and another all-around good guy, has been promoted to Editor-in-Chief. He is joined by newly-appointed editor Martin Powell, who was previously a freelance writer. Michael Chatham, formerly Art Director at Harris Comics, has joined the Tekno team as their Art Director.• **TeknoNation**, offering original newspaper strips of Tekno's characters, will be located in the Sci-Fi Channel's web site on the Internet. The Sci-Fi Channel, for those who might not know, was founded by BIG co-founders Laurie Silvers and Mitchell Rubenstein.

BLACKOUT COMICS

Blackout's first kids comic, **Pogz & Slammee**, is due out in September. What type of popular kid's game do you think will be showcased?


BERZERKERS
HATCHET
GREYLORE
THE MINI-SERIES THAT'LL... BATHE YOU IN A PLASMA BATH OF ULTRA-VIOLENT RAYS!
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WILDMANE
PSI STORM
4 ISSUE MINI-SERIES
WRITTEN BY
BOUNCIN' BEAU SMITH
ART BY
DERANGED DAN FHAGA
image
EXTREME

BONE YARD PRESS

John Herbert, known to some as penciller of Marvel's **X-Men Adventures** and **Punisher War Journal**, has jumped ship to work on Bone Yard's **Bill the Bull**, starting with #5. "You're going to be tasting your own blood after you get done reading these new **Bill the Bull** books," Herbert said in a press release. If that sort of promotion works, well, let's just say you can look for the sharp, rusty metal edition of FAN sometime soon.

BROADWAY COMICS

The wraps are finally starting to come off Broadway Comics' initial line-up. And who's doing the unwrapping? FAN, of course! While there's sure to be more news in the months ahead, we gave you the first look at some of the new creations from Jim Shooter and company right here in #3. • Readers interested in getting on the mailing list for the Broadway Comics newsletter (the first one's already out) should send their name and full address on a post card to Broadway Comics Marketing Operations, PO Box 7741, Ingomar, PA 15127. The company can also be contacted by e-mail at broadway@comics.net, and on the WorldWide Web at http://comics.net/www/broadway. • Shooter was one of the speakers at the Stan Lee roast at the Chicago Comicon.

CALIBER PRESS

Negative Burn #27 and **Kabuki: Circle of Blood** #5 lead off Caliber's September books, but Joe Pruett fans won't want to miss the **Kilroy is Here** #1 signed edition. It ships with a bonus comic, **Kilroy: The Short Stories**, including work by Guy Burwell, Ken Meyer, Jr., Tony Harris, and Tim Brailsteret.

CARTOON BOOKS

Unlike some publications, the last thing we would ever want to do is talk down to you, our fellow fans, but didn't we tell you that **Bone** is at Image now? Why are you looking here? Actually, you shouldn't feel too bad. We looked here, too.

CFD

Ho, guys, we hav'ya, but send us some news!

CHAOS! COMICS

Bill Ernie strikes back in **Evil Ernie: Straight to Hell**, the new five-issue mini series from Chaos! Comics. The series introduces the work of new comer Jusiniano. Look for more Chaos! news in the interview elsewhere in this issue.

CLAYPOOL COMICS

Soul Searchers and Company #14 will ship in October, not September as previously announced. In that issue, writer Peter David will be parodying *Star Trek*.

COMICO

Unlike other card games, **Chrysalis**, Comico's new collectable card game, will allow players to play any character they wish. Using **Chrysalis**, players will be able to create their favorite characters or make up their own, not just play Comico characters. This sounds like a great concept to us. As soon as FAN completes a play-test of the game, we'll tell you more. • Look for some exclusive **Elementals** news here next time.

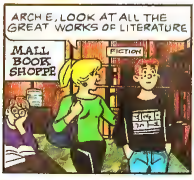
COSMIC COMICS

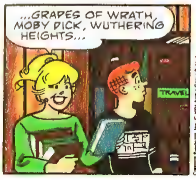
Will it be "peace and love" or "pieces and blood?" Find out in **Death Race 2020** #6, due to ship in September. Did you know that Roger Corman was in *Apollo 13*? Well, now you know.

CRUSADE COMICS

As we frequently say in this column, "Be sure to check out our interview elsewhere in this very magazine." In this case, the interview's with William "Billy" Tucci. He

Archie





Archie Comics Publications, Inc. © 1995 Archie Comic Publ. Inc.

...e to rock and roll on **Shi**. Not only is he con... the film offers he's received (for the book, ...ut self, sorry girls), he's got the **Shi: Senryaku** ...ries with a veritable who's who of hot indepen... artists helping out, and he's introducing a new ...or for his main babe. Toemoe featured in **Shi** ...Toemoe #1, will become a very important charac... in the storyline. • Don't be surprised to see a ...hadow of **Senryaku** late this year if the rest of the ...proud looks like the material Tucci's received thus ...r. If Steve's "simply knocked out" by it. • A spec... Chicago Comicon edition of **Tomoe #1** (it's must-h... the same book as **Shi #6**, just to avoid any confu...n...) adds the already large (and popular) list of ...ebo's limited editions, and variants. Tucci's got one ...them.

Limited to 5,000 copies, this black and white book is a rare variant because some corrections were made to the initial guts and word balloon placement before it was colored and shipped as **Shi #6**.

DARK HORSE

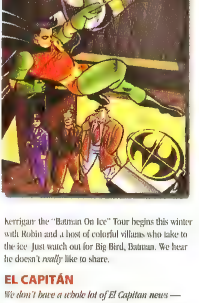
Barb Wire continues to attract a lot of license interest. Pamela Anderson, who knows something about commanding to attract interest herself, stars at the title character and has been featured in many entertainment magazines and on *E! News Daily* and *Entertainment Tonight*. The film is now scheduled for a March '96 release. No word yet as to whether the ...ic based on the comic has been moved back as well. • Dark Horse fans in the Portland, Oregon area (or those willing to make the trek) will want to check out Dark Horse Comic Con '95 August 19-20 at the Portland Expo Center. Mark Hamill heads an all-star cast of writers, artists, and other notables attending the con. • **Star Wars: Empire's End** is a two issue mini series set to ship in October. Written by Tom Veitch (**Dark Empire**, **Dark Empire II**) and illustrated by Jan Duursema, this tale bridges the community between Kevin J. Anderson's **Star Wars** novels and the two Dark Empire stories from Dark Horse.

DC COMICS

There's probably not a single comic book that fans and retailers are anticipating more than DC's yet-to-be-launched **Kingdom Come** by writer Mark Waid and illustrator Alex Ross. But Waid's not to content to rest on ground and wait while Ross works his magic with the paint brush. Instead, the writer of **Flash**, **Impulse**, and now **Captain America**, is set to shake up the DC universe in advance of his big project **Underworld Unleashed**, snapping in September, is basically "the Devil comes to the DC universe." This mysterious figure knows it's relatively easy to corrupt a

villain, but what about a hero? This three-issue mini series is followed by four one shots: **Underworld Unleashed: Apokolips - Dark Uprising**, **Underworld Unleashed: Batman - Devil's Asylum**, **Underworld Unleashed: Abyss - Hell's Sentinel**, and **Underworld Unleashed: Patterns of Fear**. • It's Superboy and the Legion of Super-Heroes... The "Future Tense" storyline takes place in **Superboy** #21), **Legion of Super-Heroes** #74, and

Legionnaires #51. For some of us, this is a sort of twisted blast from the past. For others, it'll be the first time to see Superboy (*any* Superboy) along side those heroes of the future... we urge you to check this one out. • **The Batman and Robin Adventures** replaces **Batman Adventures** with all the fun of the original series, just with the Boy Wonder added. • **Superman: At Earth's End** is a six-page, Prestige format one-shot sequel of sorts to the **Kamandi: At Earth's End** 13-weekly mini series a while back. • **FAN**'s Mystery Fan —... er, Mystery Card Shark, was at the BIG licensing show in New York, caught wind of some not-so secret secrets. There's a Superman toy line scheduled for the fourth quarter of '95. An animated Tv series is set to launch in fall '96 on WB network, and a new film is tentatively in the works. • USA Super Teams is an apparel line of US Amateur athlete wear featuring Superman, Wonder Woman, Flash, Steel, and Shazam. • The Six Flags amusement parks have been putting on Batman stunt spectaculars for the last few years to applause from parkgoers across the country. Now Bats is ready to take on Nancy



Kerrigan: the "Batman On Ice" Tour begins this winter with Robin and a host of colorful villains who take to the ice. Just watch out for Big Bird, Batman. We hear he doesn't *really* like to share.

EL CAPITÁN

We don't have a whole lot of El Capitan news — hey, they've only got one book! — but FAN talked to Mario Lojbaum, publisher and wife of writer-artist David Lojbaum, who is interviewed elsewhere in this very issue. She is the behind-the-scenes partner that gets **Stray Bullets** *out to its readers each issue.* • **You've been working with David on Stray Bullets since the beginning?** Yes. How El Capitán works is that David does and controls everything creatively. All of the art and story comes from him. What I handle is the publishing and business side of it. That way he's freed up without having that headache and responsibility, so that it can come out on a five week schedule and he can have complete control of the art. When David decided to go ahead and do this, we realized that it was going to be a big change in our lives. I hope that my contributions to **Stray Bullets** help make it a success, because I'm very proud that I publish it, and I really believe in it. • **Has the enthusiastic response to the book been a surprise for you?** We really felt that we were going to get a positive response, and we believed that a certain amount of people were going to really appreciate the book, but we never expected the immediate

support that so many people have given for the book. It's been very encouraging. The book was first published in March, but we had been working for six or nine months previous to that in a vacuum, without asking anybody for help, and without showing anyone the product.

ENTITY COMICS

Take a look at the table of contents. Isn't that an Entity comics? Why, yes, you're right, it certainly is. Enter it. You may have already won! • Elsewhere in Entityland, don't miss the third installment of Hoang Nguyen's **Metal Militia** mini series. The action continues in true rock 'em, sock 'em fashion!

EVENT COMICS

Hot reading for those late October chills: **Ash** #6 is the lead-in to this fall's big event from Event, **Ash** #0. Featuring two alternate covers, **Ash** #6 offers readers the choice of a wraparound cover by the regular team of Quesada and Palmiotti, or a stunning piece by Mark Texeira.

FANTAGRAPHICS BOOKS

Buddy Bradley's baboon's some brats (say that fast 5 times) and tries to find a barber in **Hate** #20. Find out if all is still ill in suburbia in September. • James Sturm's solid **The Cereal Killings**, due in September, concludes in this final chapter in issue #8.

FIASCO COMICS

Don Simpson's **Bizarre Heroes** #14 is the culmination of several different storylines. Featuring Megaton Man, Yarn Man, Gower Goose, Paul Sabisco, Cowboy Gorilla and other bizarre characters, subsequent issues of **Bizarre Heroes** will feature Simpson's exploration of the universe he's created up to this point. A visitor from Simpson's old **Border Worlds** comic will be showing up soon. At your house. No, really. Be ready.

FIRST AMENDMENT PUBLISHING

Pearl Jam takes center stage at First Amendment Publishing, starting in the second of that company's Grunge Comics line. Also on the bill, **Mike Tyson** from their TuffSport Comics (nobody tell Mike they read this here, okay?)

GEMSTONE PUBLISHING

Me, the artist formerly known as Jeff Dillon, said that his birth date is September 10th, too and he was disappointed to learn he'd been left out of the 2nd issue of **FAN**. • A lot of you have written in asking how we "get it done" at deadline time. Well, here's our secret, straight from the lunch room vending machine: Dolly Madison chocolate pies. (570 calories & 65% saturated fat. Swallow *that*!)

GRAPHITTI DESIGNS

Not only does Graphitti have a brand new Madman print by Mike Allred, that neat **Madman: Two Trilogies** hard cover, and about 857 different Madman t-shirts, they've got a lot of other high class stuff. If you're not familiar with them, check out our feature in this issue of FAN.

HARRIS COMICS

Vampirella Strikes #1, Vampirella **Pinup Special** #1, **Vengeance of Vampirella** #19, and **Rook** #3 are the October offerings from Harris. And you

thought September was Vampirella month! Vampirella Strikes, previously announced as **Vampi Tales**, features of a photo cover of the new Vampi. The **Pinup** book features an Adam Hughes cover. There is also a signed edition of **Vampirella Strikes** #1 available with a suggested retail price of $30.00. • **Hyde 25** #1 has been canceled.

HOT BRAZEN COMICS

Hey kids, August launches **Surrogate Savior** #1 which tells the story of how once gus. Ralph falls in love, gets chased away from love, and finally returns to that love which should be his...only to find that she has been brutally murdered. Throw in a conspiracy or two and a kick-butt exercise program and you have the recipe for what could be some good old fashioned, gut-wrenching fun.

IMAGE

In **Groo** #10, Groo meets a ship even he can't sink. If you've read **Groo** over the years, you that's a pretty bold statement. If you haven't been reading it, here's a chance to find out what you've been missing. • The Maxx meets a new, boy villain called a "Hoodey" in the Outback in **The Maxx** #19.

(by studios, in alphabetical order)

◆ **Extreme Studios/Maximum Press**

There's lots of Extreme news in our Maximum Coverage special report this time, but here's a little more: Robert Napton, writer of the Maximum Press title **Battlestar Galactica**, hopes their efforts on the book will be noticed. "I hope that when the comic hits Glen Larson will like it and respond to it. We've been doing a lot of research on our own," he said. • Maximum Press has several **Galactica** projects planned. After the initial five-issue mini series with Count Ibis, they are planning on bringing back the Eastern Alliance. In addition to the mini series, Maximum Press is working on a sister book, says Liefeld, "I have two stories that I want to desperately tell in a book called **Tales of Galactica. Tales of Galactica** will have either one issue or two-part stories that aren't even about Apollo or Starbuck, but have to do with the Cylons, or have to do with the **Galactica**, or the Pegasus, or the Eastern

Regulators. It's also written by Kurt Busiek, and drawn by Ron Randall, and Dan Davis, and I think it'll really the first time that super villains have been really portrayed as *super villains* in a book." • "Then there's a brand new book that we're just piecing together right now that's going to be a quarterly, and this will tie in somewhat to what's going on in **The New ShadowHawk**, and it's called **ShadowHawks of Legend**. It will be a forty-eight page square bound book of short stories, each story showcasing a Shadowhawk of the past. The first issue, what we have so far — and these things have actually happened, it's not like Elseworlds or imaginary tales — Kurt Busiek going to write the framing sequence Alan Moore is going to write a story for it. Stan Sakai is writing a samurai ShadowHawk story. Allan's doing an Egyptian ShadowHawk. We have a Three Musketeers era ShadowHawk. We have, the final one, which I'm going to draw and Beau Smith is going to write, and it's going to be a cowboy ShadowHawk. And it should be fun."

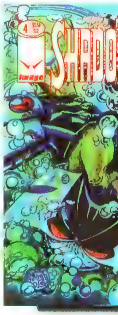
Alliance. There's a couple of stories that I want to do and they're just good stories.

◆ High Brow

The SuperPatriot mini series is really cooking now. **SuperPatriot: Liberty & Justice #4** concludes the story with an anti-slam-bang action to make your head spin. Read only while wearing a neck brace. • **Savage Dragon #23** features a showdown between Rapture and She-Dragon (all-new. **Dragon** fans didn't know this one had to happen!) while Dragon himself has gone missing.

◆ Shadowline Ink

We asked Jim Valentino what he had in the works in addition to his new book, The Alliance (see our interview elsewhere in this issue, as was been known to us from time to time). Here's what he had to say: "We have The New ShadowHawk by Kurt Busiek and James Fry. The whole series is really neat. Kurt has a take on this that is completely and totally different from my take on ShadowHawk. I can't say a whole lot about it because some of it is really surprising, but The New Shadowhawk series is completely different from the old ShadowHawk series, in that will become more and more apparent as time goes on."



• Then we have The

◆ Todd McFarlane Productions

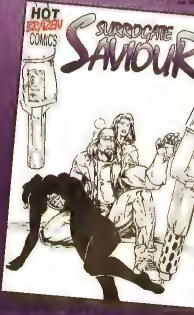
Spawn the Animated Series is coming to HBO for Fall '95. Six episodes are slated. Video samples at the Chicago Comicon were of very good quality

FIRST TWO ISSUES,
ONE HELL OF A STORY.

Premiere Issue
"choices"

IN THE TRADITION OF
INDEPENDENTS,
A HERO COMIC TITLE, THAT IS
ACTUALLY
ABOUT SOMETHING.

Issue #2
"baggage"



It begins, August 1995.

and belayed a strong Japanimation influence while retaining the Todd-style characters. • Casting has started for the Spawn feature film from New Line Cinema. Scheduled for late '96 or early '97. Spawn himself is expected to be completely computer generated by Industrial Light & Magic

◆ Top Cow Productions

Weapon Zero and other Top Cow properties were shopped at the big licensing show in New York last month. Look for some big news from Marc Silvestri's studio soon. • Speaking of **Weapon Zero**, **Weapon Zero** #0 ships in October. Walter Simonson (him again!) and Joe Benitez do the

honors. • Have you seen Velocity? The **CyberForce** character is the latest "mascot" to join the convention circuit. Our bet is that she's a fan favorite in no time. Ditto for Nicole Merke, Top Cow's Promotions Supremo. She gets us the news, so she's a **FAN** favorite already.

◆ WildStorm Productions

Jim Lee's WildCATS from Nelvana, late of CBS, will appear on USA Network cable. • At the licensing show, though, manufacturers expressed the most interest in **Gen13**, no surprise to anyone who's been reading comics lately. • WildStorm is releasing two trading card sets in September. **Sergio Aragonés's Groo**, featuring 153 all-new images by Sergio and test by co-conspirator Mark Evanier, and **Gen13** (see, we told you there was lots of interest), a 107 card set by many of today's most popular artists. • **WildStorm!** (catchy title, eh?) is the brand-spankin'-new anthology title from WildStorm Productions. The first issue features a **Gen13** (did we mention that there's interest in these characters?) story by Walter and Louise Simonson, who are pretty interesting themselves. •

Our own Jeff Marsotte and his **WildC.A.T.S** gang comic were written up in the **San Diego Union-Tribune** June 21. Jeff has been profiling the origins of the comic in his "Behind the Lines" column right here in **FAN**.

KITCHEN SINK PRESS

Drop us a line, let us know what's happening. You never write anymore and your mother's been worried sick about you.

LONDON NIGHT STUDIO

London Night Studios is opening the **London Night Gallery** in beautiful Hickory, NC. Just chock full of cool stuff like prints, posters, and original art, fans can tour the facility and acquire those most prized possessions by contacting the gallery and making an appointment. Retailers will soon be able to order a special catalog from London Night promotions.

MARVEL/ MALIBU

Barry Windsor-Smith Conan. Rune. Aloha. And now, with verbs. Barry Windsor-Smith, who, many moons ago, came in the attention of comic fans with the early issues of Marvel's **Conan** and recently co created **Rune** for Malibu's Ultraverse, is bringing the two characters together in a special 48-page one-shot, **Conan vs. Rune**. It's a gonna be cool. Check out our feature in **FAN** #4. Be there. Aloha. • Speaking of alohas, Tom Mason and Chris Ulm, Malibu's VP of Marketing and Editor-in-Chief, respectively, are departing for a new venture effective September 8. They won't say what their new project is yet, but Tom Mason told us they're looking for an office on the beach.

Sounds *exactly* like something we could get into. It reportedly has nothing to do with butt steak. Good luck, guys! • The biggest Malibu news for last in response to retailer and fan complaints, Malibu is lowering cover prices by 40%. The Ultraverse books will retail for $1.50. According to Malibu President Scott Rosenberg, "It was time to give something back to the fans. There will be seven regular titles - **The All New Exiles**, **Mantra**, **Prime**, **Rune**, **Siren**, **The Night Man**, and **UltraForce** will all relaunch with #1's following the ∞ # issues after Black September.

MARK'S GIANT ECONOMY SIZE COMICS!

Mark Wheatley's **Radical Dreamer** has returned. Torpedoed by rumors of its demise, his previous publisher, Blackball, died an unfortunate death. **Radical Dreamer**, however, has survived, and re-launched in June with a new #1. One of the surprise hits of the Chicago Comicon, Wheatley's new book is an impressive follow-up to his collaborations with Marc Hempel on **Mars**, **Tarzan the Warrior**, **Jonny Quest**, **Blood of the Innocent**, and **Breathtaker**.

Brothers Grimm, due out in November

NEW ENGLAND COMICS PRESS

Tick news. The Tick makes a run for the border! Taco Bell will be distributing nearly 3 million Tick premiums from July 24 - September 3. Five premiums will be featured with a kids meal promotion. * NECP will be offering a trade paperback of the first few issues of **Tick Karma Tornado**. * Still no sightings of the fabled Tick #13.

ONE SHOT PRESS

One Shot Press is offering several select books through distributors this October for the last time!!! These soon-to-be hard-to find books (unless you order directly from **One Shot Press**) include **The Captain's Jolting Tales** #4 and #4-A, **Midnite's Quickies** #1 and #2, as well as **The Philistine** #1, #2, and #3.

SIRIUS

Dawn takes center stage as she descends to Hell in **Dawn** #2, due to ship in September

SLAVE LABOR

Due in September is Jeff LeVine's 224 page book collecting the first 6 issues of **No Hope** called **...And the Days Go By Like Broken Records: A No Hope Collection**

SPIDERBABY GRAFIX

Artist Featurecreature Stephen Bissette shipped signed and limited "Gold" editions of **Tyrant** #3 to those retailers who have bought ten or more copies of the regular edition. Gold or not, this is a book you should be checking out regularly.

TOPPS COMICS

Do they have a comic hug that fits **TV Guide**? The July 15 cover date (July 10 on-sale date) issue of **TV Guide** contained a 5-page **X-Files** story by the regular team of Stephan Petrucha and Charles Adlard. The piece will not, as of our press date, be reprinted elsewhere. With a circulation of somewhere around 37 million more copies than the best-selling comics, this could bring a few new fans into the fold. With all the gloom and doom talk around comics these days, our **FAN** hats are off to Topps' Jim Salicrup and Charlie Novinskie for making this bold move to get comics out to the masses! Great job, gentlemen! * Topps is kickin' in October with **The X-Files** #10 and #11, **Jason vs. Leatherface** #1, and **Mars Attacks** #3 Also out in October from Topps, **Star Wars Galaxy Magazine** #5

TURNER ENTERTAINMENT

A new Jonny Quest series is being readied for '96. *The Real Adventures of Jonny Quest* (65 half hour episodes) and *Questerworld* both feature advanced animation techniques (and virtual reality for *Q-World*). A live-action movie is under discussion. Marketing is said to include action figures, comics, apparel, and a fast food promotion

WARP GRAPHICS

There is no better way to really get into a critically acclaimed series of books than with a... treasure hunt? **Warp Graphics** are giving away clues in every **Elfquest** book from September to December, so that loyal readers like you can get their chance on that big payout. All you gotta do is gather all the clues on your Treasure Quest card and send that puppy in. One lucky winner will get their hands on $2,200 ($100 per every issue with a clue) in cold hard cash, as well as original **Elfquest** art. There will be secondary prizes like graphic novels and rare collector items, as well

WCG COMICS

WCG has been awarded a grant from the Xeric Foundation to support the publication of **Adventure Strip Digest** which cartoonist Randy Reynaldo has been self publishing since 1990.

WINDSOR-SMITH STUDIO

It's that Barry Windsor-Smith time of year... following the **Conan/Rune** crossover, which followed the "Wildstorm Rising" crossover, look for the famous BWS to kickoff his own line of books with a gold, limited release on the San Diego Convention. The schtuff will introduce Tristan Cane (aka **Pseudoxoman**), **Young Gods**, and **The Freebooters**. Stay tuned, folks.

ZEN COMICS

Announcing one more stop along that big ol' information highway! Zen Comics has established a commercial site on the World Wide Web. Fans can reach them at **http://www.wid.com./user/zen.**

MEET DANNY OCEAN

In September at the Rat Pack meets the Rednecks in Very Wicky. **Calling All Hillbillies** #1. Also, keep an eye out for Very Wicky in **Negative Burn** #16. Read the comic and find out why FAN's Benn Ray calls this book "the grossest thing since the swizzel stick."

MIDNIGHT PRESS

Midnight Press realizes these aren't the best of times and that's why their August offering, **Alister the Slayer** will be returnable. In fact, the first three issues of **Alister** will be returnable, allowing fans to sample their work at no risk to the retailer. An added bonus will be that the talents of Boris Vallejo, John Bolton, and team supreme Joe Quesada and Jimmy Palmiotti will grace these first several covers.

MILLENIUM PUBLICATIONS

Milleniums newest budget hit has sold out. I don't know why she did it, but she did it. Okay, so this would out in the *good* sense. **Wicked** #2 sold faster than Milleniums most pated and they've ordered up of the darn thing. It will be included in a collection of the first four issues which is scheduled for later this year.

NBM

David Wenzel (**The Hobbit**) Wenzel returns to comics with a stunningly illustrated series of adaptations of Grimm's famous fairy tales in Fairy Tales of the Brothers Grimm, due out in November

This fan blows.

These FAN's don't.

OVERSTREET'S FAN™

The new monthly magazine with the hottest info on comics, movies & t.v., and non-sports & gaming cards, plus the most up-to date and accurate price guide available: **The Overstreet Comic Book Price Guide.**

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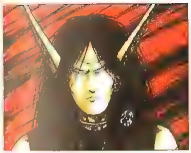
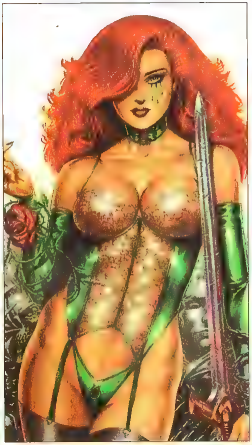


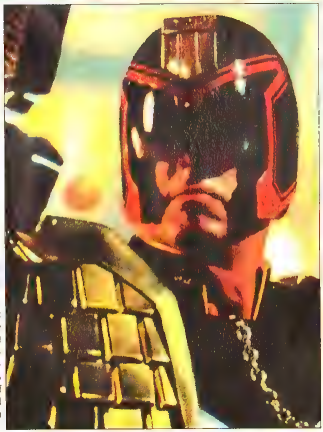
Drew HAYES

For years he was toiling and sweating out **Poison Elves** as a self-publisher. Now he's in the limelight with a big-time publishing deal and better from (or is it again)? He's a stand up guy who likes comics, tells a good joke, just don't get him started on the whole 'grunge' scene in Seattle.



Rob LIEFELD

His Extreme Studios publishes **Supreme Apocalypse** and the hot-as-hell **Extreme 3000** this month. His Maximum Press imprint celebrates its Zero Month and the return of Rachel Star Galaxeva to comics. To top a busy month off, Rob will be married to his long time girlfriend. Joy. Congratulations!



Judge DREDD

Was it he here last time? Yes, but Dredd, one of England's most popular characters, invaded the US this month. Moviegoers get to see Sylvester Stallone play Mega City One's toughest lawman. Also, in comic shops this month is the next installment of the **Batman/Judge Dredd** crossovers from DC, as well as a cool Judge Dredd resin statue.

Joseph Michael LINSNER

This month Linsner gives fans what they've been clamoring for, namely an all-new, fully painted mini series featuring his wildly popular character, Dawn (published by Arrow). In addition, Linsner fans will get their fix in trading card form, with Comic Images set to ship a 90-card set featuring his masterful artwork.

Marc SILVESTRI & Billy TUCCI

Combining their two hot female lead characters, Marc (top) and Billy will bring fans **Cyblade/Shi: The Battle for Independents** (and **Shi/Cyblade**: ya know) crossover. The two magnanimous creators will donate a portion of the profits to both the Comic Book Legal Defense Fund and a yet to be determined independent comic publisher. Bravo, Guys!

FANMAIL

"The things people say..."

Hey FANboys!
I like the new mag, although I thought issue #1 was a little weak. First time out with a new book, format, blah, blah. Was surprised to see the price guide. I didn't think there would be anything but the annual anymore.
Issue 2 impressed me. I actually read it cover to cover in one sitting, completely skipping the price guide, which seemed incidental to the rest of the contents. Good work.
Although I value Overstreet Price Guide above all others, the price guide should be secondary to the prime goal of the magazine, which is, I believe, to inform and entertain. You had some great interviews and articles this issue. If you can keep up that level of information/entertainment I will definitely continue to eagerly await each issue. Maybe you will generate a new breed of FANatics!
Until next month,
Brett George

Thanks for the comments, Brett. Glad you liked our second issue. We hope you like this one, too, for that matter. We also hope that readers will continue to let us know what they do and don't like about ***FAN****.*

Dear FAN,
Issue #1 was an explosive issue and #2 was even better. **Overstreet's FAN** is rolling like a train. Keep up the great work.
Recommendations:
• How about an article on Comics in Cyberspace including a list of artists and writers who are online and their online addresses.
• More coverage of the game that's taken the industry by storm and showing no signs of letting up - **Magic: The Gathering**.
• Please bring back the "Ask Bob Overstreet" column.
Well, see you in 30!
Dave Henson

Dave, we have no intention of forgetting about ***Magic****! Steve Fntz, our gaming cards columnist, would have us in chains were we to even try! Look for his regular column and special features in the months ahead. "Ask Bob Overstreet" will be appearing on a yet to be determined schedule (you couldn't believe how busy this guy is!), but it will definitely show up sooner or later. We're hoping to have some Cyberspace news for you, but you won't read it here until we can give it to ya straight.*

Dear FAN Mail,
I am excited to once again see the Overstreet name on the shelves of my local comic book shop. I don't know if a cover art section is something that you will be adopting in your new style, but I thought I would chance it just in case. This is Captain Amazing, a character that I have been playing around with for quite a while. He has made it all over the country. His latest hangout is over at Wildstorm Productions. Scott Clark will be giving him a little cameo appearance in the upcoming **Spawn/WildC.A.T.S** crossover. Anyway, I would sure like to see him make it to the pages of Overstreet. Thank you for your consideration.
Scott Kurtz
Lewisville, TX

Hey, Scott, we couldn't be happier to run both your would-be FAN cover and your envelope art. We'll be looking for Captain Amazing in ***Spawn/WildC.A.T.S****, and in future FAN Mail pages (we hope!). If you live in Lewisville, do you know Marty Longoria?*

We're just as thrilled to hear from ***Dustin Durham****, who wrote us a GREAT letter and sent in this envelope art. Dustin (and everyone!!), please remember to put your Return Address on your letters... If you don't want it printed, just tell us!*

Dear FAN Mail,
What's the deal with Acclaim Comics? I attended a convention in the U.S. where a bunch of those guys showed up, and they were all talking about Butt Steak. I am only 11, but I know a lot of things, and I've never heard of Butt Steak. Is it like Rump Roast? Does it have something to do with **The Second Life of Doctor Mirage?** Butt steak? What is the deal? I thought your magazine was cool, so that's why I'm asking you.
Nigel Singer
Singapore

To be honest, we have no idea what they were talking about. You may want to refer this question to the lovable Dr. Chang (see our Facts Up Front section).

Dear Overstreet's FAN people,
Thanks for doing the Kelley Jones interview. I loved the Batman cover and the questions you guys asked Kelley. He sounded pretty funny and very cool. Keep up the good work!
Randy Thompson
North Hampton , Mass

Thanks for the kind words, Randy, and thanks for not mentioning Butt Steak. Really. I don't know how many letters like that we could take in a day.

Dear Overstreet's FAN,
I thought issue #1 was pretty good, but #2 really ROCKED! More! More! How did you guys get Frank Miller to write for your magazine? I loved his column and the interviews with Geof Darrow and him! I can't wait for **The Big Guy and Rusty the Boy Robot** or the next installment of **Sin City**! I also liked the articles on **The Power of Shazam** , **UltraForce/Avengers**, and **Bone**.
Rosina Ally
Baldwin, NY

How'd we get Frank Miller? Well, we made up the whole ***Sin City*** *thing, so he owed us a favor...No. Seriously, no one's more excited about having Frank Miller in* ***FAN*** *than the folks here at the office. You should see us hovering around the fax machine when his column comes in! But how about our other columns? Peter David, Jeff Mariotte, and... Neil Gaiman? And thanks for not mentioning Butt Steak.*

Dear FAN Mail,
Paul Pope is so cool, and you guys are so cool for running an article about him! A lot of magazines ignore or talk down to the small press, but your magazine seems to be giving them a fair shake. I liked "Indy Press Profile," the Marc Hempel interview, and the Matt Wagner interview. Please keep covering the small press as well as the Marvels and DCs of the world.
Becky Stetzman
Eugene, OR

Becky, would we let you down? Nah. No way. We're going to do our best to cover the Independents as well as the big guys. Be sure to keep reading our "Indy Press Profile" section and our "Company News" section, too! And thanks for not mentioning Butt Steak.

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Gemstone Publishing, Inc.
1966 Greenspring Drive, Suite 405
Timonium, MD 21093

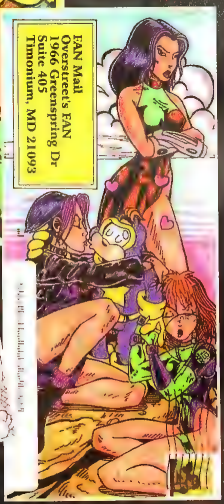
e-mail: **fanmail1@aol.com**
fanmag@jagunet.com

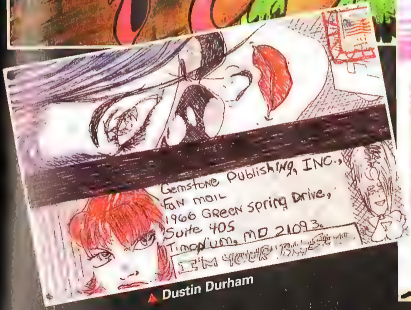
pricing questions: **pricefan@aol.com**

FAN ART

Scott Kurtz ◀

Scott Kurtz ▼





▲ Dustin Durham

Jedi Training With Kevin Anderson

By Daryl F. Mallett

Dubbed "the Dean of the Jedi Academy" by **Starlog** magazine, Kevin J. Anderson's **Star Wars: Jedi Academy** trilogy has sold nearly three million copies and are the three top-selling science fiction novels of 1994 (according to **USA Today**). He is at work on numerous other projects for Lucasfilm, including editing the anthologies **Star Wars: Tales from the Mos Eisley Cantina** and **Star Wars: Tales from Jabba's Palace**, a young adult series of six books (**Star Wars: Young Jedi Knights**) co-written with his wife, Rebecca Moesta (the first of which appeared on **The New York Times** Bestseller List in June 1995). He has also written a new hardcover novel (**Star Wars: Darksaber**); a lavish coffee-table art book (**The Illustrated Star Wars Universe**); as well as a six-issue comic book series for Dark Horse Comics called **Star Wars: Dark Lords of the Sith** (with Tom Veitch) and its follow-up **Star Wars: The Sith War** (premiering in August 1995).

FAN: Kevin, you have eleven books and eleven issues of comics coming out in 1995, with two more books and one more comic already slated for 1996...it would seem you're an overnight sensation.

Kevin J. Anderson: Sure I'm an overnight sensation. I've been writing for a long, long time, Daryl. I may be traveling along at ninety miles an hour now, but I've had the pedal to floor for a while...it takes time to get a Mack truck up to that speed. I once read in **Writer's Digest** that "most authors who fail, fail because they give up too soon." I have over 600 rejection slips and a trophy for "The Writer With No Future." But my own bit of philosophy is, "If you want lightning to strike, put out a lot of lightning rods." I've been doing that since I was fourteen [Kevin submitted his first short story in 1976]. I'm happiest when I'm writing. I don't think I could stop writing.

With your success with your own novels, such as Assemblers of Infinity (which was nominated for the Nebula Award for best science fiction novel of 1994), why turn to someone else's universe...why "shared universe" novels?

I feel very clearly that I have to make a living somehow and I'd rather write than flip burgers. Some of these so-called "shared universe" novels are the literary equivalent of burger-flipping, if you want, rather than award-winning literary writing, but my **Star Wars** books sell literally thirty times more than my own novels. It'd be great if a million people would buy **Blindfold** or **Ill Wind** or **Born of Elven Blood**, but they won't. I finally was able to quit my job in June, after twelve years, to write full-time, which I wouldn't have been able to do without the **Star Wars** books.

But the shared universe novels get bashed by quite a number of writers as second-rate literature.

I have the same attitude when I see a badly written novelization like, say, **The Smurf Movie Book**.

Does such a book exist?

You know what I mean. For example, someone's writing the novelization of the *Power Rangers* movie, right? The readers know when the author really cares about what he's writing. Doing well at these books is important because a million people will read them, and they may buy my other books. It's not like I write a **Star Wars** book and make a lot of money and then go off to do other stuff. I write other books, but I do

the best job I can on every book I write.

How did the opportunity to write for Star Wars come about?
I was already publishing books at Bantam and apparently the editors there had sent some of my novels to Lucasfilm as a possible writer for the series. This all happened before I was aware of it; they hadn't even announced that Tim Zahn was writing any. Betsy Mitchell knew I was easy to get along with and turned my books in on time, which is important. So she called me and said "Do you like *Star Wars*?" Yeah, of course. Who doesn't? Why? And it turned out that they wanted me to write some of the books.

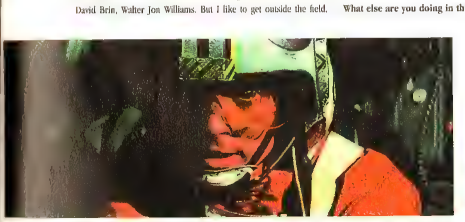
And how has the experience of working with Lucasfilm been?
They want all the projects to tie together. All the **Star Wars** books are tightly connected and it's very clear what the sequence of events is, unlike **Star Trek** books, which are interchangeable...you can read any one of them in any order. I didn't even know the **Star Wars** comics existed at first. I'd read Tim Zahn's work, of course, but when I started writing, I got these **Dark Empire** comics by Tom Veitch with the other background materials and they had these important things in them, like Leia having a third child, the Emperor coming back from the dead...you know, things which are hard to ignore. So I had to fit these events from the comics into my books.

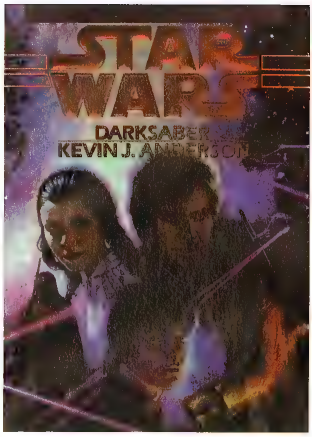
Don't you do a lot of research anyway? I mean, you do read, right?
Yes. In the field [science fiction/fantasy], I like Frank Herbert's **Dune** and some of his other material. Ray Bradbury, Arthur C. Clarke, the old classic writers. Current writers I like are Greg Bear, Orson Scott Card, David Brin, Walter Jon Williams. But I like to get outside the field, because within it, it's everyone rehashing everyone else's material. You have to go outside to get fresh ideas. So I like Larry McMurtry, Martin Cruz Smith, Tony Hillerman..

You have two 6-issue comics series set in the Star Wars universe...
Yes. **Dark Lords of the Sith** was written with Tom Veitch. Our artist was Chris Gossett, who did some incredible work. That's already out. I originally had one idea I wanted to share with Tom, but by the time we were finished, it had evolved into twelve issues. Tom took me under his wing and showed me how to write comics, the layout and format, in the first six issues. I had so much fun and learned so much that I left the nest and went out and did the next six issues myself. **The Sith War** will premiere in August and run monthly. It's just been picked as a "Gem of the Month" in Diamond Previews.
I'm surprised at the freedom I'm getting when I write. It's [writing for Lucasfilm] not like writing a **Spider-Man** comic, where you can have a nice little adventure but at the end it's back to square one. I get to do more. **The Sith War** is very monolithic and dark, with lots of armor, lightsabers the size of baseball bats etc. The artist for this series, Dario Carrasco, is brilliant. He calls me all the time with suggestions and comments and faxes me his ideas for my comments. It's very collaborative, which is how I like to work. The artist is a main singer with me, not just a back-up musician. Artists make or break comics. The story can be brilliant, but if the artwork is bad .

So you like comics?
I love comics and plan to write more of them!

What else are you doing in the Star Wars universe?





I have three anthologies coming out. **Tales from the Mos Eisley Cantina** in September; **Tales from Jabba's Palace** in January; and **Bounty Hunters** next June. They all focus on a specific scene in the movies. For example, in the cantina, we get to find out why the bartender doesn't like droids, why the alien has the death sentence in twelve systems, why the Max Rebo band is stuck playing there...

I'm also doing **The Mos Eisley Cantina Pop-Up Book** with Rebecca [Moesta] and the artwork is by Ralph McQuarrie and a beautiful coffee-table encyclopedia-type book called **The Illustrated Star Wars Universe**, again with artwork by Ralph McQuarrie. Those will both be out later this year.

The first book in the **Star Wars: Young Jedi Knights** series I'm writing with Rebecca, **Heirs of the Force**, was on the bestseller list. **Shadow Academy** and **The Lost Ones** will both be published in 1995, and there are three more as yet untitled.

Busy, busy, busy. So, are there other shared universe novels in the works, or are you just sticking to Star Wars?

I was originally only going to write my own material and Star Wars. But I love *The X Files* so much that I agreed to write for it. I'm writing the first major hardcover novel for the series, called **Ground Zero** which will be out in December. I also have a short story coming out in David Copperfield's **Tales of the Impossible**. I won't just write anything anyone offers me, though. I have to really care about what I'm writing. Otherwise I won't do it. Anyway, I have to go now. Dinner's burning.

Is it eggplant?

Huh?

Never mind... ■

Spotlight on Rebecca Moesta

Rebecca Moesta is Kevin J. Anderson's wife and collaborator, and someone who is very important to his writing. She began reading science fiction and fantasy at a young age, devouring the works of Madeleine L'Engle, Lloyd Alexander, C. S. Lewis, Anne McCaffrey, and Piers Anthony. Planning to be a writer from the time she was in the fourth grade, she started dinking on a novel [illegible] but never got around to finishing it.

Meeting Kevin was a [illegible] because he was five years younger than I was and wrote a lot," Kevin had already published four novels when they met at Lawrence Livermore [illegible] where both worked as technical writers and editors. "Kevin is as prolific as they come. He's written [illegible] during the two weeks in all the time I've been with him, and [illegible] those weeks was our honeymoon). And even then, he was doing research."

She says living with Kevin is "never boring. We're always talking about work, outlining when we're out to dinner, discussing contracts or what a book needs. I can't even go brush my teeth at night without him running into discuss something with me."

When asked about her contributions to Kevin's work, she modestly demurs. "Kevin would get his work done without me. But it would be different. I had no input in the first four books, you can tell. They need a [illegible] editor. Kevin insists differently. "She's [illegible] even though her name doesn't appear [illegible] everything I write and he [illegible] to help work out plot problems. M[illegible] gives me the time to go and do the writing."

I have to [illegible] doesn't know how to stop work [illegible] relaxing. He should relax and enjoy [illegible] even when he is relaxing, he's absorbing [illegible] When he doesn't write, he gets grumpy and snaps at people. So I tell him, to go write something."

In addition to her [illegible] with Kevin and her collaborations on the **Star Wars: Young Jedi Knights** series, Rebecca has a solo short story appearing in **Star Wars: Tales from the Mos Eisley Cantina** (ed. by Kevin) and collaborative stories in **Immortal Unicorn** (ed. by Peter S. Beagle), and the magazines **VBTech** and **Pulphouse**. She also has her own projects in the works. "I'm actually turning people down because I'm so busy."

—Daryl F. Mallett

Flying X-Wings with Michael Stackpole

BY DARYL F. MALLETT

FAN: How did you get hooked up with George Lucas?

MICHAEL STACKPOLE: Multiple strands came together at the same time. I already had a contract with Bantam Books for **Once a Hero**. Editor Janna Silverstein (now at Wizards of the Coast) was a supporter of mine and she knew I had a background in computer games. Because of the success of Tim Zahn's **Star Wars** novels, Bantam was considering taking out a second license for games based on the Star Wars universe. Betsy Mitchell called to ask me about games and the possibilities. At the end of the conversation, she closed by asking me if I'd ever written military fiction. I was finishing my eighth **Battletech** novel at the time, so, yeah, I'd already written a million-and-a-half words of mil-fic. So they were looking for someone who could write fast, write military fiction, had written in other people's universes, and did a good job...when you looked at the qualifications, I was the only one who was shaken out of the box. So I sent copies of the **Battletech** books to them. I was certainly looking to work in the Star Wars universe and thought I might get maybe one book. A call came in from my agent [Ricia Mainhardt]. She said, "They're offering you four novels at such-and-such price and it's a take-it-or-leave-it deal and I told them you said 'yes.'" So I was offered the cadet line and it's been great!

So you enjoy it?

Yes. I love it. I can't do a lot with any of the marquee characters, but I'm working with Wedge Antilles [the only Rebel X-wing pilot to survive both attacks on the Death Star]. Lucasfilm is allowing me to do more than I expected. By the end of the third novel, there's going to be a lot of surprised people.

You're not going to kill off Wedge, are you?

If I was, I couldn't tell you. But if I did tell you, I'd have to kill you.

So how did the comic book writing come about?

Liz [Danforth] and I went to Skywalker Ranch last year to have lunch with the marketing people and that's how I got the comics offer. Lucy Wilson [the head of licensing] asked if I'd ever done comics and I said "No." Then Dark Horse Comics called me and said that Lucasfilm said they should talk to me. So Dark Horse and I asked if we could use the **X-Wing** comics to fill in what happened before the novels and Lucasfilm said "yes." You see, the books begin about three years after *Return of the Jedi* end, but the comics begin about a month or so after.

So this is different from *Star Trek*, which has no continuity between the shows, movies, books, and comics? Does Lucas have everything mapped out?

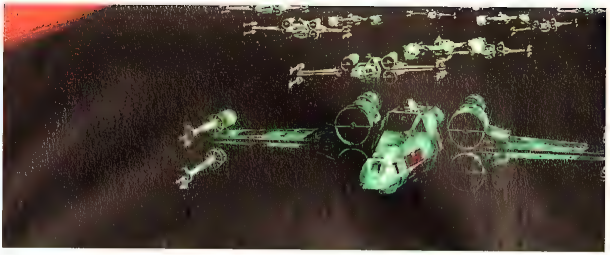
Yes and yes. The books I'm writing occur chronologically before the books written by Tim [Zahn] and Dave [Wolverton], so I get to fill in a lot of holes in the Star Wars universe, but I had to read all their stuff first and still have to footnote everything I write in order to check for continuity. It's neat writing in someone else's universe because you get to fill in all the holes that have bugged you for so long.

I would think especially in something like *Star Wars* or *Star Trek* because they've transcended science fiction; they're part of popular culture.

Yes. These are cultural icons!

Michael, a lot of writers look down on "shared universe" or "sharecropper" novels as second-rate literature and not worth writing or reading, or even reviewing, for that matter. What's your take on it?

People who condemn sharecropper novels a) probably haven't read them



and are therefore committing the sin of judging books by their covers and b) resent the fact that people are reading these books instead of theirs. A lot of people read sharecropper novels because it's safe science fiction — they know what's going to happen, they know what Kirk is like, what he's going to do. But writers fall into the trap of not doing their best because "the characters are already developed" and "all I have to do is add a plot." That's not true. The people who read these books live, eat, breathe, and dream that universe.

The way that you gain control of your destiny as a writer, and of your audience, is by giving them stuff that they're interested in, doing your best, going them more than they expected and dragging them along with you. Books are art, literature is art. So sharecropper novel or not, if my name's on it, it better be the best damned book I can put out.

But what about your own visions, your own universe? Are you going to write more of your own material? Is there any book that you really want to write?

Yes, eventually. There's a Robin Hood book I'll do someday. I want to do for Robin Hood what Mark Twain did for King Arthur: take someone from our time and send him back. But I enjoy writing sharecroppers. The way the publishing market is set up, you've got to prove you're a busy little beaver before you can play in the big pond. To use an analogy, if tomatoes are what's selling in the marketplace, then I'd better grow the best damned tomatoes out there, and then I can introduce my eggplants later and maybe someone will try them because they enjoyed my tomatoes so much. If I want to give them a western or a murder mystery, then I can give the audience the whole salad bar, and they can still have the tomatoes and eggplants they expect.

The eggplant isn't that good.

I'm sorry?

In my salad...the eggplant wasn't that good.

I'm sorry.

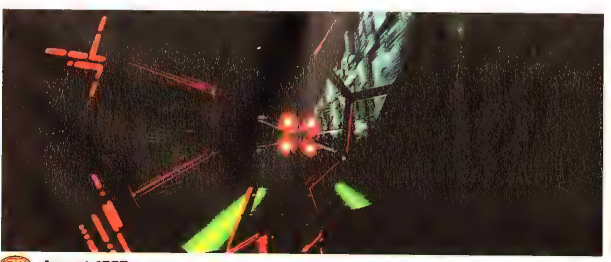
Another analogy taken to its ridiculous conclusion. So what else are you working on?

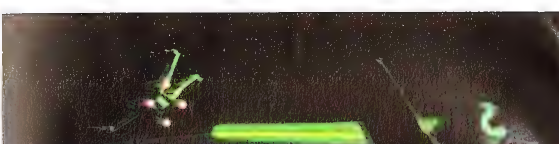
My tenth Battletech novel, **Malicious Intent** will be released in March [1996] from ROC, and a bunch of short stories in anthologies.

So now that you're a famous Star Wars writer and beseiged by deadlines, do the short stories mean anything any more?

Yes. I love writing short stories and wish I had more time to write them. I also participated in a braided novel/anthology called **Forever After** created by the late Roger Zelazny [who passed away on June 14, 1995, the day before this interview]. Roger, David Drake, Bob Asprin, Jane Lindskold and I all wrote about 23,000-word segments. It took me about two weeks to write my part and I had the best time writing this. I'd be chuckling away in my office and I'd wander into Liz's studio and ask her, "Is this funny or is it just me?" and she'd crack up on the floor. This book really is a must. It's the fourth book in every generic fantasy trilogy that ever was. I got to write about the world's greatest assassin .

So, who were or are your heroes or who do you admire, literarily or otherwise?





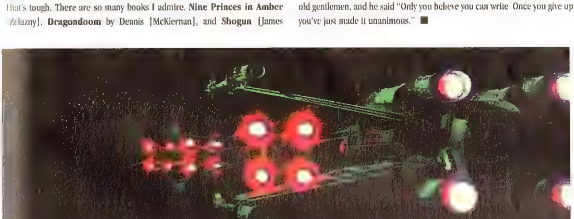
Edgar Rice Burroughs; Lester Dent and all the Doc Savage books he wrote as Kenneth Robeson; Roger [Zelazny], Stephen R. Donaldson, Rex Stout with his Nero Wolfe stories; Dennis McKiernan; my Dad, of course; and Stan Mikita (Chicago Blackhawks center). P. G. Wodehouse is also very enjoyable.

What books do you wish you had written?

That's tough. There are so many books I admire. **Nine Princes in Amber** [Zelazny], **Dragondoom** by Dennis [McKiernan], and **Shogun** [James Clavell]. I just want to write books I enjoy writing, books I enjoy reading, and books other people enjoy reading.

What piece of advice was given to you that you treasure, and by whom?

I got a chance to meet Manly Wade Wellman before he died, one of the great old gentlemen, and he said "Only you believe you can write. Once you give up, you've just made it unanimous." ■



Spotlight on Liz Danforth

Despite being well-involved in the science fiction and fantasy fields for many years, I wasn't sure why I knew Liz. When she gave me the low-down on her career, I was floored. A triple threat in the field as an artist/writer/editor, Liz has worked with—or about every major gaming company out there.

Perhaps best-known today for her work designing several **Magic: The Gathering** game cards (*Legends, Fallen Empires, Ice Age*), her illustration, writings, and editorial skills have graced such works as **Tunnels & Trolls**, **Grimtooth's Traps**, **Earthdawn**, **Dungeons & Dragons**, **Shadowrun**, **Battletech**, **Middle-Earth**, **Traveller**, **Challenge** magazine, and much more. She's worked with FASA Corp., Game Designers' Workshop, Flying Buffalo, Fantasy Games Unlimited, Wizards of the Coast, RSR, Iron Crown Enterprises, and others.

Liz is currently illustrating thirteen game cards for Middle-Earth, and the illustrated Magic: The Gathering master for Mirage Studios' computer game. What about comic books and TV? "Never say never, I'm not saying I'll say it right now, but I'm too busy right now." Book cover illustrations? "After working with some of the big-name illustrators, I discovered that I would spend too much time providing myself and not enough time painting. I don't want to do that to myself or my art. It's not worth the money. And about writing? I've got more work right now than ever before illustrating. My writing has, unfortunately taken a backseat to the artwork, but I'm still working on it."

–Daryl F. Mallett, **Master of the Jedi**

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Ain't A Library!

by Peter DaVid

My first fanzine.

There have been many great comic fanzines. However, none of them were produced by me. My fanzine involvement was more on the science fiction side. Actually, even more specific than that: the *Star Trek* side.

"Fanzines," for those to whom the term is new, is exactly what it sounds like: A magazine produced by and for fans. Does that make **FAN** a fanzine? No, definitely not, because **FAN** is intended (I sure hope it's intended) as a profit-making entity, with a full time staff and production facilities. A fanzine is a small endeavor, done in spare time, and if you manage to break even then you're way ahead of the game.

I kind of backed into my involvement in fanzines, back in my late teens. I was an assistant editor to a Trek fanzine called **Space-Time Continuum**, put out by a troika of nice ladies in the Philadelphia area by the name of Alice Eve LaVelle, Sara Paul, and Sandy Weissman. Eventually all three of them wanted to get out of the 'zine publishing biz, and I (along with a friend, Wendy Goldstein, a.k.a. "Wedge") was handed over the reins without even realizing that's what was happening (well, Wedge actually realized it before I did. We were in Alice's apartment and she noticed Alice locking and bolting the door to make sure we couldn't escape.)

We wound up changing the name to **Second Age**, the notion being that this was to be the "Second Age" of **Space Time Continuum**. In this day and age of cheap photocopy machines, laser printers and such, I know it will be hard to believe, but we produced **Second Age** via mimeograph stencils. In case you don't know what those are, they were long thick sheets that we would type onto, the typewriter keys (remember those?) basically punching out holes in the shapes of the letters. The mimeos would then be "wrapped around" the ink drum of the mimeo machine. It was always a very tense moment, putting the stencil around the drum. It could get wrinkled, causing streaks. It could fold. God help you, it could tear, and then you had to *type the whole page over* (and no, we didn't have memory typewriters, either. This was when dinosaurs roamed the earth, remember.)

We couldn't afford one to start, so we begged and borrowed whatever we could over the years, as we strove to keep our quarterly schedule.

Eventually we managed to purchase, used, an ancient Gestetner mimeograph of our very own. It shot ink through the stencil very nicely. It also shot it through all the seams and cracks in the machine, and into our fingers and clothes. It would take a week to get the last traces of a **Second Age** printing from under our fingernails.

And we'd have collating parties, inviting our friends/staff to assemble the thing. Early issues of **Second Age** will show one of the staff members to be one Myra Kasman, who later became Myra David.

It was bound with staples, it was printed on whatever paper we could get (never, *never* print on light brown paper), the covers were occasionally two-colors, and it contained my earliest fiction. Some of it *Star Trek*, some of it straight science fiction, all of it terrible (although back then I was pretty pleased with it.)

Eventually as the mimeograph died, so did our interest in keeping up the investment of time and energy. So we discontinued **Second Age**. I kept my hand into writing fan fiction (fanfic) for other publications. Even put out a one-shot later on called **The Tardis at Pooh Corner**, which was a send-up of Dr. Who by way of A.A. Milne. That, however, I photocopied, with a full-color cover and perfect binding. I wanted my fanzine forays to look a bit more upscale.

So did anything come out of those early efforts? Well...

1) **Tardis at Pooh Corner** got me noticed by this nice couple putting out magazines that were a couple of notches above fanzines. They were Don and Maggie Thompson, with whom I've had some extended dealings since.

2) I had a chance to work out some of the kinks in my writing style. Sure, I'm still working on it, but at least the *really* wretched stuff is out of the way. Not being a talented artist, I didn't have the opportunity to learn how to write while having my work published by major companies. Had to do it myself.

3) Many years later, while I was working in the Marvel Comics direct sales department under Carol Kalish, Carol decided to start up a magazine directed at fans. She put me in charge of it. The first thing I did was name it. I called it **Marvel Age**, providing a small in-joke for myself. After all, my first fanzine effort was **Second Age**. So what better way to memorialize my fan origins than to name my first "big-time" fanzine after the fanzine that started it all for me?

So get out there and produce those fanzines. Heck, nowadays you don't even need paper; you can do it on computer nets. Or on floppy disks. But however you do it...do it.

Best way to feel like a fan. ■

MAXIMUM COVERAGE

An inside look at Extreme Studios and Maximum Press
by
Benn Ray
featuring
Avengelyne with
"My Life as a Super Hero"
and
Andy Lee on
Battlestar Galactica

Glory/Avengelyne or Avengelyne/Glory

(It All Depends on How You Look at It)

A Conversation with Robert Napton

...Maximum Press and Extreme Studios are teaming up ...Glory with Avengelyne. What brings Avengelyne to the ...Extreme universe? Will the meeting between Glory and ...Avengelyne be significant, or is it just a one time thing?

Robert Napton: Well, the way we're plotting it out is it'll be sig...cant in that in the Avengelyne aspect of it, it'll be involving her ...own nemesis which is Lord B'Tal. It's been pretty significant in ...the first **Avengelyne** mini series. So the fact that we're involving ...her and it is going to spin into the next Avengelyne mini series, ...it's definitely going to be significant for her. With Glory, we're ...introducing a new character called Faith, which will play a role ...in other **Glory** stories down the road.

Are you introducing any new characters for Avengelyne? ...You wouldn't want her to feel left out.

...In **Glory/Avengelyne** we meet Faith and in ...**Avengelyne/Glory** we meet a character name Devlin. Those are ...the two new characters that are introduced in each respective ...book. In these books, these characters play a role with Avengelyne ...and Glory in the story, bringing it all together.

Since these two characters come from different universes, does the story difficult to work out?

...It really works well. Because of the story, the characters are ...either in a logical way. It's not just thrown together.

Say Supreme walked into a bar, and both Glory and ...Avengelyne had the bots for him, who'd win in a cat fight?

...I don't know, I don't want to offend any fans. God, that's a good ...one. Glory has that past with Supreme so she would have a lot at ...stake. But then again, Avengelyne is the new girl, so she might be ...trying to make a name for herself. I don't know, I think I'll have to ...pass on that.

By this crossover, is Jell-O involved?

...Is who?

Jell-O. Like lime green Jell-O.

...Jell-O. Not that I know of.

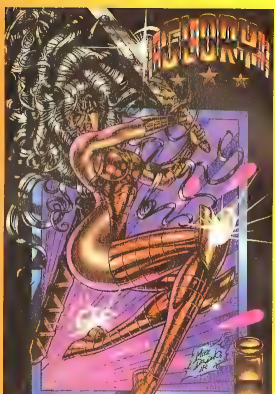
Oh shucks, I'm really fond of lime green Jell-O.

...You might be able to work in some Jell-O. I'll see what we can do. ...I think we can have one of the demons blood some Jell-O on to the ...screen or something. Good and gooey.

That would be very nice. Do you see Glory and Avengelyne ...as a contribution to the Bad Girl phenomena that's happen...ing in comics right now, or is something more?

...Well, with Avengelyne, it's something a little different. The way it ...came together was kind of interesting. Cathy Christian is the co-cre...ator and the model that sort of brings Avengelyne to life. She was ...involved with Vampirella, and all that, so I think she knew something ...of the Bad Girl craze, I mean knew what that was about. She and ...Rob [Liefeld] basically created a story that is interesting in it's own ...right. It could've been put out at any time and it would've been ...perceived just from the stand point that the story is really inter...esting and very different. I think in a way it's part of that, but really ...Glory makes it different from all those other Bad Girl books. I ...think Avengelyne, after the craze dies out, will still be around.

Do Avengelyne and Todd McFarlane's Angela know each other? Do they exchange recipes or meet at the local water-



ing hole and scope out the guys?

That actually would be good. I don't think they know each other, but I think they should, so, maybe Avengelyne and Angela can get togeth...er. That would be a good meeting. Maybe we can put something like that together.

Does Avengelyne own that CD of those damn chanting monks?

God, you know, I think she might. I'm not sure. I haven't really checked out the CD collection, but she's probably got a lot of Enya. That would probably be something Avengelyne would listen to.

Both Glory's writer and artist have a last name that begins with "D" [Jo Duffy and Mike Deodato], considering her figure/measurements, was that intentional?

That might be a subliminal marketing tactic that you have uncovered at this very moment. It's something I didn't even really consider, so it bears further investigation I think.

Is there anything else you want to tell us about Glory/Avengelyne?

The stories can be read independently, and they can be read togeth...er, so you don't necessarily have to read both, but we would prefer that you would. Rob [Liefeld] is drawing the **Glory/Avengelyne** that Image is putting out, and John Stinsman, the artist on the **Avengelyne** mini series, is doing **Avengelyne/Glory** for Maximum Press. People have really responded well to **Avengelyne** and the new **Glory** series by Mike Deodato, so it's something that's going to be really major, and I just hope everyone enjoys it. Maybe we'll do another one down the road. ■

The Maximum Pressure of an Extreme Marriage

An Interview with Rob Liefeld

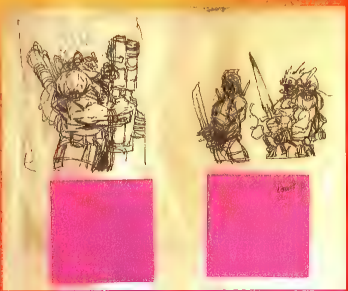
Newly- weds Rob and Joy Liefeld are just now wrapping up their honeymoon. FAN's Benn Ray tracked them down to the islands of Kaui and Maui (Maximum Press' Matt Hawkins leaked out their location — thanks, Matt. The check's in the mail). After answering these questions, an agitated Liefeld had 2 large goons escort Benn back to the main land where he remains bound and gagged until the end of their honeymoon.

FAN: So what was the idea behind this Maximum Press rigamarol?

Rob: Maximum Press was formed because as much as I've enjoyed my experience at Image, I felt a need to have a label all my own. We wanted to do something that was not the traditional "super hero fare" and that would give Extreme more diversity. We have succeeded on both counts. In a very short period of time Maximum Press has gained a great reputation for producing high quality comics that sell. In many cases people have told us that the "Maximum" name has a better name out there than "Extreme," which seems absurd to all of us here because they are, in many ways, the same animal.

Why Battlestar Galactica?

The reason behind **Battlestar Galactica** is a simple one. I loved the show as a kid. As an adult, I reviewed the series and found there to be an out-



Here's how blank paper becomes art:
Rob Liefeld and Steven Platt Sketches of Badrock and Prophet

WET & WILD RIPTIDE #1

BEFORE
POSING FOR THE LEADING MEN'S MAGAZINE AND BEING FORCED TO... THAT YOUNGBLOOD TEAM FOR HER INDISCRETION...

SHE WAS INVOLVED IN THE GRUESOME DEATHS OF THE MEN ON THE DIVING EXPEDITION FROM WHICH SHE INITIALLY GAINED HER POWERS!

MURDER OR ACCIDENT, FIND OUT THE TRUTH!

ROB LIEFELD
ERIC STEPHENSON
ANDY PARKS

IN THE FLESH IN '95!

GLORY & FRIENDS BIKINI FEST

ART BY
MIKE DEODATO
STEPHEN PLATT
JOHN STINSMAN
CHAP TAEP
& MANY OTHERS

ROB LIEFELD
DAN FRAGA
ANDY PARKS
ROGER CRUZ

IMAGE

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Rob's final pencils of Badrock

standing number of stories waiting to be told. Since acquiring the rights to the comic, I have been overwhelmed by the fan response. They want their Galactica. We hope to put out a series that reaches beyond the hardcore following and grabs the attention of new fans as well.

What about the show did you like?
The main appeal of the show to me, besides the characters and the special effects, was the story of the lost tribe. There was something very Biblical about the colonies and the wandering fleet searching for refuge. There were so many great episodes of *Galactica*. The three hour-pilot was terrific as were the "War of the Gods" and the "Living Legend." I also enjoyed the Eastern Alliance. Nazis in space have a lot of potential

Who was your favorite character?
Apollo. He was the noble son and I've always responded more to characters like him than the hot shot characters like Starbuck or Han Solo.

Have you ever felt compelled to buy Alpo (You know, the whole Lorne Greene connection)?
No, I can honestly say I have never purchased Alpo. But I can tell you we have a top secret story that features Alpo. It turns out that Alpo is the only thing that can restore Adama's health. Watch for it.

What other licenses do you have planned?
We are currently pursuing a whole slew of licenses, but we'll keep them under wraps until it's a done deal

Maybe *Love Boat* or *The Dukes of Hazzard*?
No plans for *Love Boat* or the Dukes. But watch out for *Charlie's Angels*. (No joke.)

Will there ever be a Youngblood cartoon?
Yes, we are currently in the process of closing our deal with Fox for a series commitment. Be patient, we have

What happened to The Power of the Mark and Youngblood Year One?
Both **Youngblood Year One** and **The Power** of the **Mark** were postponed from their original release for strategic reasons. **Youngblood Year One** is a brilliant piece of work by Kurt Busiek. I have drawn some pages for it, as has former X artist Roger Cruz. We are still deciding what format to release it in. We obviously think it's pretty special to hold onto it for so long as we have. We're just waiting for the right time and format!
The Power of the Mark, on the other hand, is one of the more infamous comic books never to be published. We have three issues completed, we're just waiting for Dark Horse to give it some more publicity and raise the

Steven Platt's final pencils and inks.

...l finally with a little touch of color: The final product

...areness of the project before we release it. They haven't ...eared out that they don't hold the trademark to the name ...ck or Rob for that matter.

...s it difficult stopping and restarting a title like Youngblood?

...estarting **Youngblood** is easy. Roger Cruz is an incredi...ble penciller and his contribution alone is enough to ...aunch this book in a new direction. This new **Youngblood** series is a new chapter in the characters lives ...and the development of the team. The first series was just the tip of the iceberg, we're really getting down to the good ...stuff with this new series.

Whose stuff in the industry do you like right now?

Good question. Right now I've found that I'm really digging the work of several young artists in the industry. I'm obviously biased towards the works of Dan Fraga, Chap Yaep, Calvin Irving, and Roger Cruz, or I wouldn't be working with them. These are outstanding young talents. I think the work of Stephen Platt is explosive. He's very angry and it shows in his work, which is very exciting. Whilce Portacio's work is always outstanding and unique. Jeff Scott Campbell is obviously very talented and an exciting storyteller. Honestly, most of the impressive young talent in the industry is under the Image banner, it is the most important key to our continued success.

I always enjoy anything that Frank Miller does. Ditto for Geof Darrow. I really miss Todd McFarlane's pencilling. I always found his work the most innovative and exciting stuff in the industry. He's a great inker though, he and Greg (Capullo) work great together. Jeff Smith's stuff absolutely blows me away.

Who do you see as the most promising young talent/book out there?

The most promising young talent/book out there for me is David Lapham and his **Stray Bullets**. It's a wonderfully disturbing piece of work and I'm anxious to see where he takes it.

What's the skinny on the Prophet film deal?

Well, **Prophet** has been optioned by Tri Star and the first draft of the script is being written as we speak. Cyrus Voris & Lilma Reiff, who wrote the original script for *Tales of the Crypt*, *Demon Knight* and *Mighty Morphin' Power Rangers II*, are the screenwriters who're working on it. It's really exciting to be working with Tri Star, especially since they've decided to put the movie on the "fast track" and have given it a big budget.

What is the biggest industry headache that you have?

My biggest frustration is with the retailers. We need really good retailers if this business is going to survive and continue to thrive. The retailer is a very important element in the success of what we do. Too often I find retailers who only push what they like, whether it be Extreme books, Vertigo, **X-Men**, **Batman** or whatever. I spent a year behind the counter working as a retailer before becoming a professional in the industry. I know how powerful that position is. We need smart, aggressive retailers who want to sell comics and make the whole business better.

Do you Rob, Mr. Image guy, Liefeld take this woman to be your lawfully wedded wife?

...ofield! ■

Eric Stephenson: Staying Hip with the Kids

FAN: If I understand correctly, you have some responsibilities at Image.

Eric Stephenson: I can pretty much be defined as the "editor-in-chief type of person" at Image, although, I prefer not to go by that title. Editor suits me just fine. For the most part, my day-to-day duties encompass overseeing the day to day operations at Image. That means I make sure everyone gets in and out of the studio as it's supposed to. I don't really have much to do with the creative process [illegible] I write New Warriors and Team Youngblood and I'll go work on my Youngblood scripts [illegible] I script just about anything Rob (Liefeld) draws.

OK, you script just about anything Rob draws. What's your favorite aspect of all the stuff that you do?

For the most part, I'd say that writing is by far the most fulfilling part of my job...simply because it's something I've always wanted to do. Editing is fun, too, and most [illegible] start to finish. It's also the first time I've had the opportunity to see all the pieces of the puzzle coming together, the various processes that make it enjoyable.

What are the projects you're currently working on?

I'm currently [illegible] Youngblood, Team Youngblood and Team Youngblood. I'm writing the [illegible] Rob's been drawing a lot of [illegible] Extreme Studios. So I've been [illegible] Rob's been drawing a lot of [illegible] direction, and I'm trying to [illegible] a run over the next several months.

What's it about?

In about as small a nutshell as I can find, the basis of the story is founded in [illegible] Genie, a special genetic trait that separates No Gene positive folks from [illegible] Keep who inherited the Earth with a genetic virus [illegible] The Keep who inherited the Earth with a genetic virus [illegible] The Keep who inherited the Earth with a genetic virus [illegible] The

Marat Mychaels Has A Run-In With Law

...ly upcoming series, Law and Order, is due out when?
...gust.

...working on it with you?
...luckily, or some from prior high school Chris Ingland, who's
...with me. He's actually a TV writer right now.

...does he write for?
...a series called Xtreme which I think just go
...ow.

...ed in the Extreme
...ed to...
...Order...
...ly...

...ly characters. This was the first time I ever created major characters

...our series is called Law and Order. I was wondering if you
...an of the TV show?
...ched it. I just always thought it would be a cool name to give a

...e dynamic between this duo? What is it that they share?
...key relate?
...and get to
...but he dies in the beginning of the series, so
...Project 4 page ...about
...ed the one who put me on the side of trying to find the killer. And that's
...the premise, and it's kind of a cocky relationship through the
...d through the
...not working with
...a lot of resentment more than anything.

...e energy between them that's not necessarily positive?

...both. At times, Order has a hard time accepting the new law.

...Does this tie in with the Bad-Girl genre? Do you think sites will help with sales? You know, women hitching sex scenes to the most popular right now.
...Yeah, I think so. I'd be lying if I said no. But my first and foremost priority in this book was to make a cool comic, and to look good. The first one thing was versatile. I threw as long as that's the right path now, I ...

...On the promo piece that I've seen, the Law expression on Order looks timid, almost sheek, cops only when ...something pisses Law, who looks tough and determined.
...yeah. Order is basically not a very confident ...
...depended on for ...
...back. She gets what she wants ...
...more character in the book, but she always takes second base to what the Law is.

...OK, so she's kind of dependent?
...kind of. As the story goes on, she becomes more and more confident and ...herself.

...Do they have any special powers or anything?
...The new Law has super strength and we go into how she has that, but in the story takes place in our reality, but there's a whole background to the ...
...are a cross between ...
...makes them more powerful than the average man.

...If this series becomes hugely popular, do you think you would do any crossovers? You could ... Law, Order and Justice. Th...
...I've never thought about it.

...Do you prefer Law or Order, if you had to pick one?
...Order.

Fraga Fraga BOOM!!!

FAN: Where did the name "Black Flag" come from?

Dan: The original name of Black Flag was supposed to be called Death Strike. [illegible] were driving, and a [illegible] drove by the [illegible] would be [illegible] ings. A black [illegible] you're pregnant [illegible] it. I didn't [illegible] change the name [illegible]

Did someone complain?

We're doing [illegible] video game [illegible] no problem. [illegible] problem [illegible] store that [illegible] up.

Do you think the team will ever play again as wrestling rivals then?

No. When [illegible] They [illegible]

From the Black Flag company?

Yeah.

So there's no chance of Henry Rollins ever guest appearing in the series?

Big Volcano-Neck himself? No.

Where do you get your ideas for characters?

I'd say my childhood, from movies I watched, from anything actually. I could be driving down the street and see the name of a car and say "Oh that would be a great name for a character." One of my favorite cartoons when I was [illegible] and the toys [illegible] inside [illegible] was bitchin'. I had other favorite cartoons like *Voltron* and *G.I. Joe*, and what I did is just kind of take all the things I liked as a kid and threw them together.

Isn't there a video game character with the name Raiden?

[illegible]

Sega shirt. Do you dig them?

[illegible]

I'll bend it like 30 yards next!! I'm now [illegible]

We're trying to get a deal. Right now it's in the works. All I have recorded is about five songs, but I've written like fifty songs. It's going to take some big company backing before we go through that kind of thing. But, it looks good.

[illegible] a mini series.

Yeah, four issues. It's got the crazy cowboy man Beau Smith, he's doing a heck of a writing job. As I'm talking to you on the phone, I'm actually living out this page. But, Beau's got a real cool sense of just adrenaline. You know when you're watching a movie or reading a book and something shocks you and you're body kind of twenties? I was tweaking as I was reading this.

Are you hopping back and forth between Maximum Press and Extreme?

Yeah, now it's fun. I still drew [illegible] I didn't [illegible] wouldn't want to be any other place because I've heard what it's like. I just look back and go "Whoa, at least I know I'm safe."

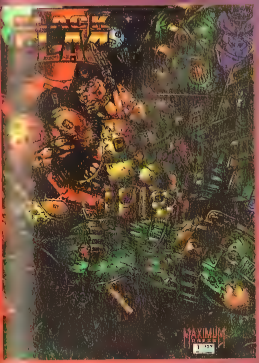
What were some of the comments you were making about Jim Lee? What was that all about?

Oh wow. I'm going to say strictly politically correct here. I'm just going to say that Jim knows what I was talking about. I actually discussed it with Jim after they came out, about some disagreements I had with some of things he had done or said. I'm real opinionated. I'm not afraid to voice what I think.

So, are the guys cool now, or is there a feud?
We have to love hating each other.

Wrap your take a swing at him!

OK...how do you want to wrap this interview up?
Just say it is just keep your eyes peeled, and check out **Berzerkers**. It's a



If you like all out, knock-em-dispersatta, a lot of blood, a lot of [illegible] of sweat, and all that stuff that when you close the book, your [illegible] to fire. And that's about it.

Beau Smith On Berserkers

Tell what was it like working with Dan Fraga?
Beau Smith: Hey, you've reached the voicemail of Beau Smith. [illegible] phones [illegible] and [illegible] you [illegible] seconds to leave your name, address, and [illegible] so [illegible] does, go [illegible]

[illegible] and the rest of Tiki's and Indies. Other projects?

How do you feel about the Berzerkers series?
[illegible] Dan's artwork [illegible] love and [illegible] out. [illegible] [illegible] and a love-hate relationship [illegible] like a bad habit. Adios. Beeeeeeeppppp...

Okay. I'll tell me and the readers of TFG what to call for Beau Smith?
[illegible] another phone line right now and can not take your call. You've got three [illegible] So don't go getin' diarrhea of the mouth coz this machine will cut you off like a bad habit. Adios. Beeeeeeeppppp...

Well, thanks for your time and the beep-in mode.

MY LIFE AS A SUPERHERO...

by
Avengelyne

First of all, I would like to take this opportunity to introduce myself to those of you who have not read my story in Maximum Press' **Avengelyne** mini-series. To put it simply, I am a fallen *angel*. Now I know there are many of you out there who will be skeptical of that statement, but it is indeed the truth. For reasons I rather not disclose, I was exiled from Heaven and sent to Earth to serve penance for my sins.

The prospect of living a *mortal* life on earth was frightening to me at first. In Heaven, I had a perfect body; I was spared the agony of pain and hunger. It took quite some time to adjust, but eventually I discovered that there are many benefits to life on Earth. Without question, the biggest benefit of mortal life is *friendship*. I have made so many dear friends since coming to your world.

When I first arrived, I happened upon St. Augustine church in New York City. There I made my first two friends, Father Malory and Peter. Those of you who have read my story should be familiar with them. Without Peter's and Father Malory's help, I would never have survived my first few days in New York City. Unfortunately, not everyone I encountered was a friend. Soon after my arrival Peter and I came face to face with B'lale ("Belisle" in his human form). B'lale was like me, an angel who had fallen to earth, but rather than live out his sentence as a mortal, B'lale joined forces with Lucifer and became a demonic lord. Thanks to Peter's help, I survived my first conflict with B'lale, but I fear it wasn't the last.

Shortly after our encounter with B'lale, Peter was reunited with an old friend from college, Rob Liefeld. As all of you know, Rob is a celebrated comic book creator who had formed Image Comics, as well as Maximum Press. Peter felt it was important for my story to be told and thought the comic book format would be the perfect venue. I was very reluctant at first, but eventually I came to believe that my story might help others who are facing great challenges. With the help of Rob's talented group of artists and writers, we set out to recount the story that few would scarcely believe. I hope you like the result of our efforts, the **Avengelyne** mini-series.

As the release of the comic approached, I began a small promotion tour. This involved doing special appearances at comic book stores and conventions. I found this to be very enjoyable. The promotional work is an excellent way to meet you, the readers, and to make new friends. I am especially looking forward to the San Diego Comic Convention; this will be my very first appearance in San Diego. I will be at the Maximum Press booth signing comics and answering your questions. If you want your picture taken with me, I will also have an assortment of my favorite weapons so we will have quite an arsenal to choose from. I was delighted to meet so many of you at the Wondercon in Oakland, and I'm hopeful that San Diego is equally exciting. For those of you that can't make it to San Diego, I will be touring at many comic book stores, so keep checking the Maximum Press books for a list of my appearances. I'd like to meet as many of you as possible, so please come by and see me.

As I said before, not all my time on earth is spent in the company of friends. We handed B'lale a serious defeat, but something tells me he is not finished. Even when I am with you, my friends and fans, I am always aware that B'lale and his demonic blood could strike at any time.

I must remain ever vigilant while I am here on earth. One day, I hope to return to my home in heaven, but it is a great source of encouragement to me that there are so many people in the world who have read my story and wish me success in my battle against darkness.

GO BERZERK

BERZERKERS™

INCARCERATED BY AN UNKNOWN ENEMY, THE BERZERKERS FIGHT FOR A FREEDOM THEY'VE NEVER HAD!

WORDS BY
BRAWLIN' BEAU SMITH

ART BY
DERANGED DAN FRAGA

BLOODPOOL™

CUT OFF FROM THE YOUNGBLOOD TRAINING PROGRAM, FIVE SUPER-POWERED TEENS ARE ON THEIR OWN--AND READY FOR THE RIDE OF THEIR LIVES!

WRITTEN BY
JO (GLORY) DUFFY

AND FEATURING THE AMAZING ARTWORK OF
PATRICK LEE

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IMAGE STUDIOS image™

Stevie Don't Surf

An Interview With Steven Platt

FAN: It looks to me as though [illegible] maybe some of Frank Frazetta [illegible] mind my saying, I noticed [illegible] these influences?

Steven Platt: No, no [illegible] serious. I grew up on Frank [illegible] Frazetta. Todd McFarlane [illegible] was such a strong influence [illegible] of a shock when I became [illegible] when I was reading Teen Titans [illegible] getting a lot of press [illegible] here's an industry that [illegible] at that point I was [illegible]

Like what?

Like Moebius [illegible] of things [illegible] Japanese comics [illegible] Asian rock music [illegible] I see, maybe other [illegible] European comics [illegible] has assumed deep [illegible] sound [illegible] because it's always [illegible] enjoyed myself, I've [illegible] and that was [illegible]

With me, Moon [illegible]

I'm not proud of the [illegible] expecting Moon Knight [illegible] sort of took it and did that. [illegible] experience, it was just learning [illegible] was learning how Marvel comics [illegible]

I was glad to be doing comics. I [illegible] team. I would've done anything for [illegible] professionally, as a magical experience [illegible] long distances as a freelancer [illegible] the invited scrutiny, your work in print [illegible] medium.

You seemed to bail out of Marvel about [illegible] experience for you?

The Marvel experience for me was great. There [illegible]

[illegible] people. It surprised a lot of people, it didn't surp[illegible]

PROPHET

Return of the Galactica

BY ANDY LEE

Fleeing the Cylon tyranny, the last Battlestar, Galactica, leads a rag-tag fugitive fleet on a lonely quest for a shining planet called Earth...

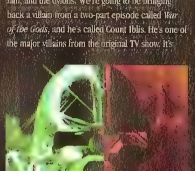
Battlestar Galactica ended its original television run in 1979 after just one season. A hastily put together sequel, *Galactica 1980*, proved a ratings disappointment and a disappointment to the fans of the original series. Now, sixteen years after the cancellation of *Battlestar Galactica*, Bob Liefeld is bringing the story of the Colonial Warriors back to life in a brand new comic book from Maximum Press. Liefeld is reviving the series as a mini series initially, but plans many projects with the property. The series will be co-plotted by Liefeld and Robert Napton, with layouts by Karl Altstetter.

Liefeld, a long time fan of the show, sought the rights to do a comic book based on the show after receiving six of the episodes on video tape as a gift from his fiancee. Liefeld explains, "I acquired the rights to *Battlestar Galactica* a little over a year ago. The reason you haven't seen anything is that we do not want to put this thing out before it's time. We want to do something that's quality. I immediately knew what I wanted to do with it, but I needed to get the right teams assembled and wait for the right time."

In assembling the team for the book, Liefeld chose Robert Napton, writer of **Avengelyne** and **Bloodstrike**. Napton, a long-time *Galactica* fan, describes the project: "Initially we're doing a five issue mini series. We're sort of doing our own sequel to the original show. It takes place twenty years after the last episode of the series. So all the characters are back, they're going to be older, but they're going to be back. Our story centers around them finding Earth.

"I know a lot of fans might remember that there was kind of a sequel show called *Galactica 1980*."

Napton says, "We're totally ignoring [it]. We're establishing our continuity from the original TV show. We're updating all the characters, all the mechanical designs and basically that's the gist. I don't want to give away too much about the plot, but we're bringing back Baltar, who is the main villain, and the Cylons. We're going to be bringing back a villain from a two-part episode called *War of the Gods*, and he's called Count Iblis. He's one of the major villains from the original TV show. It's going to center around a lot of the mythology that was in the show, plus there'll still be the space battles. We're dealing with, I think, the most original thing about **Galactica**, which is the mythology that was built into the original series. We're taking on some things that were suggested in that mythology and we're expanding upon them. Rob is a big fan of the show and I am too. We're working on it, working on the story together. I think we've got a good story and we're really excited about it."



Tin Cans:
Liefeld describes as new look for the Cylons as "updated," and borrowing from the Japanese anime-style of robots. Karl Altstetter is updating the tech aspect of the series, says Napton.

All of the old characters are returning. Liefeld says that the main characters are Starbuck, Apollo, and Boxy (a grown up Boxey).

"Almost all of the old characters are back," says Liefeld. "One of them is dying on page one and will pretty much meet their demise at the end of the first story arc."

Starbuck is disconsent with the course his life has taken. As Liefeld describes him, "He's still funny. He's still a wise-ass. He's still a boy's man, but there's a bit of an edge to him. We resolve that in the second story line. He is not our Clint Eastwood. Starbuck was without a doubt, one of the most popular characters. We're not going to suddenly go, 'Oh. This was working, so we're going to change it.'"

Liefeld continues, "We tried to logically think through all these characters. Apollo is feeling the weight of leadership and filling the shoes of his father. His father, as we open, is still alive. Boomer and all the other characters, obviously, have taken on more mature roles."

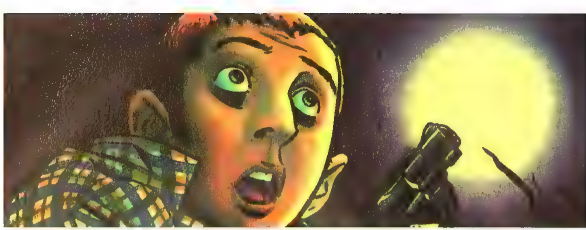
Liefeld describes the state of the last Battlestar, as he says, "The Cylons are still in hot pursuit of them. The Battlestar Galactica has barely maintained what they had. When we open, there's a lot less of the fleet than there used to be. They've lost a lot of people and they're closing in on Earth. There's incredible anticipation and the whole thing

Cylons: 1, Marvel: 0

After 23 issues, the quest for Earth in Marvel's universe perished

Marvel Comics did the original **Battlestar Galactica** comic book in 1979. The series ran twenty-two issues. Extreme's Robert Napton says, "When this all came about I went through my comics to see what I had. I had the first six or seven issues and then I had some after that. I actually went, now, and bought the entire run. I have all twenty-three issues and I'm going to be going through those and reminding myself of what they did."

One of those Marvel issues, **Battlestar Galactica** #16, is particularly fondly remembered by many fans. Walter Simonson, creator/writer/artist on the **Star Slammers** title from Bravura, illustrated this great story about a relentless, advanced Cylon.



DAVID LAPHAM MAKES AN IMPACT WITH STRAY BULLETS

by Aldyth Beltane

Stray Bullets has swiftly emerged as one of the year's most outstanding self-published projects. Series creator David Lapham, under his El Capitan Books imprint, has crafted stories revolving around the effects of the very real horrors that so often intrude upon daily existence on a wide variety of issues, from domestic violence and grade-school torment to mass murder and child abuse. These issues have a lasting effect behind victims and witnesses as well as perpetrators, and Lapham looks into the hearts of each as he tells the individual tales which will weave into a greater whole. David talks quietly about his work and prefers to let his stories reveal their own explanations and insights.

FAN: David, would you share with us some of the background to Stray Bullets?

David Lapham: It started when we started self-publishing, and I realized that I could pretty much do "me," do anything I wanted to. It comes from a lot of things in my life.

What kinds of things ?

Part of the reason I do this is in my stories is so I don't have to talk about my life. Most of it is very, very exaggerated — I've never been a gangster, I've never been involved in drug deals or anything like that. A lot of the violence I use as a means to get people into a heightened emotional state. You only have twenty something pages and you need to get to people very fast. It's like a short story format.

Would you say that any of the characters represent specifically your point of view, or is it a number of different points of view?

I think that a lot of the things that happen to the characters, and a lot of the events that control their lives, is just the whole idea that life hits you on the side of the head and does things to you that are beyond your control. That comes from me, and I just sort of screw up my characters lives' with that.

Even though the stories often involve vicious people in violent situations, you still work elements of innocence and naivete in to buoy the stories. How do you do that?

I think that it goes back to the theme of the book: People getting caught up in events beyond their control. Many of the characters are blindsided by situations they're not prepared for. So they *are* innocent and naive. I don't think that there's a clear line between predator and victim. Most people are both. Most of my stories start with characters who are not typical adventure characters. They're not aware of what's going on to them, they don't seek out adventure. They're not the hit man or the cop or whatever. They're just fringe people, or normal, everyday people who get caught up in the events.

One interesting aspect of the story is the way characters appear during different time periods, in events that all seem to be connected.

Yes. At first that stemmed from the fact that I had many different kinds of stories that I wanted to tell, and I didn't want to be held to telling the story of character "X" and have different things happen to him every single month. But I wanted to create an ongoing series, something people could get into, not just an anthology. And this just developed along. I had a couple of stories that I'd

...on in my notebooks. And instead of having two different characters, the same story could happen to different characters, or to the same character at different points. Or a character who's a background character in one story, could be seen from a totally different perspective in another story.

For instance, Joey, who flips out in issue #1, we see in issue #3 as a child in a situation where he's just another person in the story, but the events they're in lead to what could have caused his later breakdown.

I like some of the things I've noticed and which interests me is that with anyone that you know, any quirk in their personality, even minor things, stems from their childhood, and something with their parents. It's scary. Especially if you think about having kids someday. It's scary, the responsibility. And you can't control it. Even by doing nothing, you're doing something.

What led you to the decision to self-publish?

When I first started to get into comics I saw that there were these self-publishers out there. Dave Sim, and Jeff Smith were out there. I'd go to the trade shows, and I met a lot of those guys and I was really fascinated by it. It sounded like a great thing that they were doing, that they had control and could shape their destiny not just creatively, but they had say as to what went on with the books. I had a great relationship working with Jim Shooter and all those guys, but as I started to grow creatively, I started to want to do more, and take more control, and do my own thing. So the idea always intrigued me. It just was time to do it!

You started in mainstream comics and then made the break. What made you decide "This is it, now's the time to do it?"

Early last year, I began to feel a creative urge to do more. That's when I started the work in my notebooks which ultimately became **Stray Bullets.** But I was very wrapped up with Defiant, and I was there at the start so I felt a great deal of responsibility towards Defiant. I was hoping that things would turn around and that they would be a big hit, then I could go off and do my own thing. But then things went the other way, and they went down. So we kind of looked on that as an opportunity. Instead of trying to call up somebody and do more super hero work or whatever, we'd made money, and we'd saved it and decided that self-publishing was the thing to do.

So what was your role at Defiant?

Most of the time I just worked on **Warriors of Plasm**, which Jim Shooter and I created. And I was there at the beginning, so I was a founder of that company. And now they are no more.

Well, your timing was wonderful for the release. Even though Stray Bullets has only superficial similarity to [illegible] that are popular now, it's a good book to reach the audience who "don't read comics the deeper story.

When we started putting this thing together, back in the beginning of September, everything was going down in the marketplace. People were telling me I was nuts. They were saying I should do both mainstream stuff and do this on the side. People would talk to me about [how] I should gear it to this market or that market. I was just like "well, I'm gonna do what I do and put it out there," and whatever the markets is, I was hoping they would find it. And it just so happened that other factors converged, and it came out to be a great time to release it! But there's no way to know that, because these things start so far before they come out. We started back in September ('94) and it didn't come out until March ('95), so there's no way to know

It was brilliant synchronicity for you! A project can be wonderful, but if the timing is wrong, or it doesn't get the attention, that could be the end of it. You get both, and you've got a good book! So what's in the future for Stray Bullets?

It's an ongoing series, and so far I have two years worth of stories plotted

You mentioned the first 7 issues form a story arc?

Yeah, that would be a natural breaking point to do a collection. We don't know how long after issue 7 that it should come out.

So what comics are you reading and enjoying?

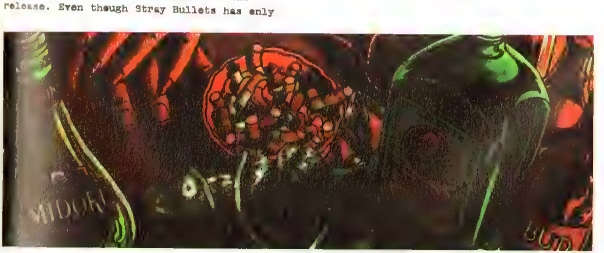
I don't read a lot of stuff. I read **Hate**. I picked up **Acme Novelty Library**, and I really like that. I read **Cerebus**, **Bone**. I'll get anything that Steve Rude puts out, or David Mazzuchelli.

Any non-comics things you've particularly enjoyed lately?

When **Stray Bullets** first came out it was compared to Norman Mailer's **The Executioner's Song**. I've read that and it's a tremendous book. And of course, Kurt Vonnegut. He's the best

Well, the book is one of the brightest things out there right now, which is ironic considering the often grim subject matter.

Everything's going real good so far. I'm sort of waiting for something bad to happen, but hopefully we'll keep moving along. ■



DRAMA

ACTION

"We're starting a comic book company," said Jim Shooter last December.

This is not a reprint. This is not an imaginary story. Do not adjust your set. These words may have been spoken, printed, and e-mailed around the country before, but this is still definitely news.

Broadway Comics, a division of Broadway Video Enterprises, will publish both creator-owned and company-owned titles. The company's initial titles will be **Powers That Be**, **Electropolis**, and **Shadow State**. In addition to these titles, Broadway Comics plans to be a major player in the creator-owned comics arena. Their first creator-owned project will be **The Tale of the Flea**, "a beautiful, groundbreaking epic by Alan Weiss, J.G. Jones, and Charles Yoakum."

Shooter said that they have eleven original properties that are in some stage of development and that announcements would be forthcoming as to titles and the creators involved. The target shelf date for the first of their projects is November 1995, although their backer's deep pockets allow them to choose their market entry time with patience. **FAN** is extremely pleased to bring you this exclusive first look at some of Broadway's characters.

Live from New York, it's Broadway Comics

The new imprint's parent firm produces *Saturday Night Live* and *Late Night with Conan O'Brien*, and produced the *Wayne's World* films, among other properties. Broadway Video is headed by producer Lorne Michaels and Eric Ellenbogen.

Giving their regards to Broadway along with Shooter, who will act as the new company's editor-in-chief, are Executive Editors Janet Jackson, Pauline Weiss, and Joe James. All three are veterans of Shooter's Defiant, which suspended publication at the end of August.

Also finding a new home at Broadway Comics are fellow Defiant alum's Debbie Fix, Managing Editor; J. Winston Fowlkes, President and Chief Operating Officer; Barbara Morcerf, Publisher; and J. Clark Smith, Director of Sales and Marketing.

If at first you don't succeed...

Broadway Comics is patiently waiting to enter a market not substantially different than the one Defiant departed. What makes them and Shooter brave enough or crazy enough to do it again?

"First of all, I think it's here to stay. Even with the

Knights on Broadway "appear to be **Electropolis**™

Jim Shooter on Broadway

by Miles Archer

ups and downs, the speculation-driven booms and subsequent corrections not withstanding, I think it's a strong, vital medium.

"Also, I look at the market, and if I could honestly say, 'Gee, there's so much good stuff happening out there, but people just don't want it...' But no, for some time now the market has been hungry for the next good thing. People say there are too many comics. Yeah, there are too many bad ones."

He projects an enthusiasm for his new firm and their ability to "revolutionize the market." He believes their parent company's creative and fiscal firepower will help carve out a place for Broadway Comics in the multi-media world that is comics' future.

"We are, in fact, partners — in the good sense of the word — with a company which is the largest film producer on the east coast," Shooter said. "It's a major media company. They've got strong merchandising and licensing abilities in-house. They've got ties to interactive media people. They really are the next level."

He said he believes that Broadway Video not only wants to do comics, they want to do good comics.

"These guys are saying, 'Do it right. Take the time it takes. We know you're not going to goof off. We know you'll keep a schedule, you'll be performing in a timely fashion.' After 30 years, I guess I finally at least have a reputation for that.

"And they said 'We'd like for you never to hold up one of your books and say, gee, this didn't come out as well as I would have liked. Do it 'til it's right.' The books will be as good as I can make them," he said.

"We're not even going to solicit a book until it's finished and in our hands." Despite the heresy such a comment implies in today's financial circles, Shooter said Broadway's commitment to quality is clear.

"To have the luxury to actually do the creative work the right way, as opposed to off the top of my head, on a dead run... boy, what an opportunity."

Why Broadway?

Shooter said Broadway Video had been one of the bidders to finance Defiant's start-up. While they weren't interested in stepping into that situation at the end, they maintained an interest in doing comics.

When Defiant folded, several of the creative personnel caught on with Broadway Video, developing an undisclosed licensed property for comics and interactive media. Shooter joined them, and he said the decision

Fatale™ appearing in Shadow Slam™

makers at Broadway were impressed enough with the results to consider making a serious go of it in the comics business.

"So, in a way," he laughed, "I've sort of backed into success. I've gotten to the place we were always trying to get to, in a comfortable enough situation where we really have the support and the resources to create. We have our allies right here, [and they're] extremely interested in helping us succeed, not only in our own arena, but in all the film and television and other media and merchandise."

No stranger to comic fans, lofty goals, or controversy, Shooter is the former editor-in-chief of Marvel Comics, the co-founder of Valiant, and patriarch of Defiant. He parted ways with Marvel, got a rather unceremonious heave-ho from Valiant, and Defiant never recovered from a precarious start in the marketplace.

Now he's starting over. Again. He swears he's not some kind of masochist. "I think of it as a progression," he said with a chuckle.

In his career, Shooter started as a writer, advanced to being an editor, then editor-chief, and now he's going to be spending more time writing, again.

A regular comment in Defiant's letter pages and in the comic's press was "How come Jim doesn't write more?" Fans had grown accustomed to his prodigious output at Valiant, where he wrote 53 of the first 60 comics they published (and drew several under the name Paul Craddick). After spending much of his time at Defiant in business meetings, he said he's excited about getting to create more at Broadway.

"I don't mind being involved in the business of creativity. If we're developing something, and someone says, 'This would make a great video game,' I want to be there. The whole idea of managing the career of the property you create, that's the business that's interesting. And that, of course, I want to be involved in.

"The business I am thrilled to be relieved of is what I call 'plumbing.' It's like getting the photocopier lease, and worry about which insurance plan you're going to have, screwing around with lawyers all the time, and all the overhead things that eat your time. Somebody responsible has to do them, but you keep looking at your watch, thinking, you should be back there writing another couple of pages."

Shooter said he is pleased to be able to focus more on writing. He believes that the craft of storytelling is an overlooked art in the business. He also said that the interests of a great story are not necessarily advanced with a method of creating such as "Marvel style" plots, where the artist is generally handed a plot, breaks it down, and sends the pages back to the writer to be scripted. He and his editors will be doing full scripts for their Broadway-owned properties, working with freelance artists on those titles, stressing story and storytelling.

The creator-owned titles will be handled differently.

"Pauline Weiss is pretty much going to run that part of it. She's the Executive Editor who will handle the creator owned stuff.

"What we do is get together all morning as a team and write our own stuff. In the afternoon, Pauline works on the creator-owned material. Janet and Joe work on the art. And I sit with my feet up and goof off," he said laughing again. ■

STAR SEED

Star Seed™ appearing in Powers That Be™

CONTEST

"Catch the Heatwave"

ENTITY COMICS

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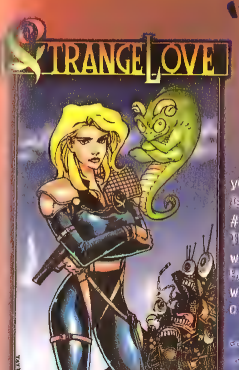

Grand Prize — One lucky reader will have their image drawn by the world-renowned Tatsuya Ishida in Strangelove! Also, the original piece of art used will be signed by the creators and a framed copy of the issue in which it appears! Strangelove #1 was created by creators Stacy Freeman and Tatsuya Ishida.

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007

chronology

Dr. No • 1962 • Sean Connery • Honey Rider (Ursula Andress) • Dr. No (Joseph Wiseman)

From Russia, With Love • 1963 • Sean Connery• Tatiana Romanova (Daniela Bianchi) • Rosa Klebb (Lotte Lenya), Red Grant (Robert Shaw)

Goldfinger • 1964 • Sean Connery • Pussy Galore (Honor Blackman) • Auric Goldfinger (Gert Frobe), Oddjob (Harold Sakata)

Thunderball • 1965 • Sean Connery • Domino (Claudine Auger) • Emilio Largo (Adolfo Celi)

You Only Live Twice • 1967 • Sean Connery • Kissy Suzuki (Mie Hama) • Ernst Stavro Blofeld (Donald Pleasence)

On Her Majesty's Secret Service • 1969 • George Lazenby • Tracy (Diana Rigg) • Blofeld (Telly Savalas)

Diamonds are Forever • 1971 • Sean Connery • Tiffany Case (Jill St. John), Plenty O'Toole (Lana Wood) • Blofeld (Charles Gray), Mr. Wint (Bruce Glover), Mr. Kidd (Putter Smith)

Live and Let Die • 1973 • Roger Moore • Solitaire (Jane Seymour) • Mr. Big/Kanaga (Yaphet Kotto)

The Man With the Golden Gun • 1974 • Roger Moore • Mary Goodnight (Britt Ekland) • Scaramanga (Christopher Lee)

The Spy Who Loved Me • 1977 • Roger

SHAKEN, *not* STIRRED

by Vaughn...J.C. Vaughn

trivia

• James Bond first appeared in Ian Fleming's novel, **Casino Royale**, in 1952.

• Sean Connery was not the first to portray James Bond. American actor Barry Nelson appeared as Bond on *Climax Mystery Theater*, an old CBS anthology series, in their October 1954 adaptation, *Casino Royale*. The great Peter Lorre was the first Bond villain, Le Chiffre, and Linda Christian became the first Bond girl.

• *Casino Royale* was later remade as a comedy starring David Niven (one of Fleming's original choices for Bond), Peter Sellers, and Woody Allen (as Dr. Noah). The rights to the novel are not held by Eon Productions, so a straight version still appears unlikely.

• *Never Say Never Again* was a 1983

Moore • Major Anya Amasova (Barbara Bach) • Karl Stromberg (Curt Jurgens), Jaws (Richard Kiel)

Moonraker • 1979 • Roger Moore • Holly Goodhead (Lois Chiles) • Hugo Drax (Michael Lonsdale), Jaws (Richard Kiel)

For Your Eyes Only • 1981 • Roger Moore • Melina Havelock (Carole Bouquet) • Kristatos (Julian Glover)

Octopussy • 1983 • Roger Moore • Octopussy (Maud Adams) • Kamal Khan (Louis Jordan)

A View to a Kill • 1985 • Roger Moore • Stacey Sutton (Tanya Roberts) • Max Zorin (Christopher Walken), May Day (Grace Jones)

The Living Daylights • 1987 • Timothy Dalton • Kara (Myrtam Sitko) • General Koskov (Jeroen Krabbe)

License to Kill • 1989 • Timothy Dalton, What ... Who do think? We're not telling you everything!

I only have a week & now for a [illegible] an *outstanding* preview. That was sound a little weird, but think about how many trailers do *nothing* for you. Then think about this: The familiar refrain of the James Bond Theme haunts the background as a man draws his gun and fires at the logo in front of him, leaving only "007" on the screen. Then he steps forward, flashes that confident Pierce Brosnan look at you, and asks, "You were expecting someone else?" Flash on a run of scenes that are enough to make you think that maybe they've gotten away from their formula Bond flicks and are ready to get serious. It looks great! It's 2:00 AM and you curse E! TV for making you want to get your friends on the phone right away. The preview does what previews are *supposed* to do: it makes you want to see the movie. In this case, it makes you want to see it *a lot*.

Goldeneye, due this Christmas, is the 17th Bond film in the series which started with *Dr. No* in 1962. Pierce Brosnan is the fifth actor to portray the suave secret agent with a license to kill, and it's been a long time coming. Brosnan was first offered the role of Britain's premiere spy after Roger Moore retired following *A View to a Kill*. Brosnan accepted, but NBC revived *Remington Steele* (which it had actually just canceled) upon hearing the news. Brosnan was still under contract, so he was stuck. *Steele* was axed again half-way through the next season.

Instead the role went to Timothy Dalton, who appeared as Bond in *The Living Daylights* and *License to Kill*, and who had himself been offered the role previously. When Sean Connery quit the first time, after *You Only Live Twice*, the producers offered the then-28 year-old the job. Dalton declined, and the role went to George Lazenby, who starred in one film, *On Her Majesty's Secret Service*. Connery returned for *Diamonds Are Forever*, but left again after completing that film. Roger Moore came next. He began his tenure with *Live and Let Die*.

Following *License to Kill*, it was announced that Dalton would be leaving, and speculation ran wild in the media as to who would get the part. Mel Gibson was the most frequently mentioned star in the rumors, but it really wasn't too much of a surprise when Eon Productions and United Artists trotted out Brosnan as the new 007. *Goldeneye*, named after Flemming's Jamaican vacation home and the second film not named after one of his novels or short stories, also features Dame Judi Dench, Robbie Coltrane, Sean Bean (an IRA terrorist from *Patriot Games*), Famke Janssen, Izabella Scorupco, Samantha Bond, Joe Don Baker (a *Living Daylights* co-star), Alan Cummings, and Tcheky Karyo (Bob in *La Femme Nikita*). The venerable Desmond Llewelyn returns as Q, the role he has played since *From Russia, With Love*. The script is by Michael France, Jeffery Caine, and Bruce Feirstein. The film is directed by Martin Campbell, who directed *No Escape*. ■

remake of *Thunderball*. The short version of this long, long story is that producer Kevin McClory and a writer named Jack Whittingham had collaborated with Flemming on a series of screen treatments for Bond. The treatments had gone nowhere, but Flemming used one treatment as the basis of the novel *Thunderball*, but didn't credit McClory or Whittingham. McClory sued and won the rights to the story, eventually joining up with Eon Productions for *Thunderball*, and then remaking it on his own as *Never Say Never Again*.

SPECTRE was created by Kevin McClory, which is why they haven't been mentioned in a Bond film since *Thunderball*.

FAN *wants your opinion: Do you want to see more James Bond coverage as* ***Goldeneye*** *nears release? Let us know! Write us or E-mail at:* FANMail1@aol.com

Crumb is a man? No, Crumb is a movie.

Reviews by Benn Ray & Ed Martinique

Crumb *(Sony Pictures, R)*

Robert Crumb is probably one of the most important figures in the comic industry. Why? Well, he basically created the underground comics movement. Fritz the Cat, Mr. Natural, Keep on Truckin', yep, all his (although he is not really quite so proud of those pieces). Now you know who R. Crumb is, what is this movie? This is a documentary about an artist: a look at his work, what critics say, what Crumb himself has to say and what his family has to say (brothers Maxon and Charles both have equal or greater talent than the famous Robert). But this movie is anything but a light expose of an artist. As anyone who is familiar with his works knows, Crumb's mind is not a warm and safe place. As Terry Zwigoff (director) explores the psyche of Crumb, a lot of monsters lurk beneath the surface of humor. The whole Crumb family (except his sisters who declined to participate) seems to be insane. One brother stays locked in his room, rereading the same books year after year, while another brother sits on a bed of nails and talks about the women he has sexually molested. This documentary is a disturbing journey that reveals if not the mind of a great artist, at least the surroundings that have had an impact on him. —B.R

Judge Dredd *(Hollywood Pictures, R)*

It's big, noisy, violent, dumb, and generally a lot of fun. Sylvester Stallone as the title character is somewhat like a futuristic fascistic Dirty Harry. His speaking ability seems to be degenerative and it doesn't help that he wears a helmet (the big sound byte "I am the law" sounds more like "I wear a hea"). The futuristic world (slightly reminiscent of **Blade Runner**) is great looking. In fact, most of the special effects are great.

DREDD: Stallone vs. special effects

Armand Assante as the bad guy is dull (he seems to think glaring insanely equals acting) and Rob Schneider as the funny sidekick as more annoying than funny. But still, it looks good and it's enjoyable to watch (what more do you want from a Stallone movie). Fans of the comic series will be somewhat disappointed. Dredd removes his mask and there is no Judge Anderson. —E.M.

Batman Forever *(Warner Brothers, PG-13)*

THE PROS: It's just good clean fun. Val Kilmer is great as the Bat in Black. Chris O'Donnell is the perfect Robin (although he might be too old for the part by the time the next sequel is made). Jim Carrey is The Riddler. Tommy Lee Jones as Two-Face... eh. He starts out as a solid Two-Face, but once The Riddler enters the picture, Jones' character becomes nothing more than a Joker-esque sidekick to the Green Question Mark. At this point, his only asset to the picture is that he brings along Sugar and Spice. This story handles two villains and one sidekick a lot better than **Batman Returns**. There is more development of the title character here than in the first two movies (even if it is in the form of second-rate psycho-babble)

THE CONS: Director Joel Schumacher. His style in this movie is similar to that of a man

CRUMB: Monsters below the surface

who wears polyester leisure suits and thinks he's on the cutting edge of fashion. There are sequences that are so over the top that they are in orbit (i.e. the safe scene with Two-Face). The only reason that this film could possibly justify having so much neon in it is that perhaps they needed to make budget and found gallons of it on sale. Many of the action sequences are muddled due to the direction. The plot contains more holes than a shotgun blast is capable of delivering. (see if you can figure out why the Bat-Signal goes on as much as it does or why Bruce Wayne visits Chase Meridian's office). The earlier Batman movies also contained plotholes so big that you could drive a truck through, but that was Tim Burton, a visual stylist more than a director, so that's excusable. —B.R

FAN FILM FIFTEEN

	TOP 15	WEEK IN RELEASE	5-DAY TOTAL**	TOTAL TO DATE
1	APOLLO 13* (UNIV)		$38,469,470	
2	POCAHONTAS (BV)	3	$23,445,205	$73,318,859
3	BATMAN FOREVER (WB)	3	$21,754,239	$141,822,825
4	MIGHTY MORPHIN POWER... (FOX)		$17,028,788	
5	JUDGE DREDD* (BV)		$16,655,214	
6	CONGO (PARA)	4	$7,140,973	$69,347,820
7	BRIDGES OF MADISON COUNTY (WB)	5	$6,486,880	$51,121,103
8	CASPER (UNIV)	6	$6,078,840	$82,513,320
9	BRAVEHEART (PARA)	6	$5,729,539	$55,831,616
10	DIE HARD WITH A VENGEANCE (FOX)	7	$5,215,418	$90,244,281
11	CRIMSON TIDE (BV)	8	$2,746,809	$65,101,639
12	WHILE YOU WERE SLEEPING (BV)	1	$1,379,660	$72,813,605
13	BAD BOYS (SONY/COL)	13	$1,027,751	$62,321,833
14	FORGET PARIS (SONY/COL)	7	$830,362	$31,000,601
15	SMOKE (MIRAMAX)	4	$767,990	$1,650,785

*openers

**5-day total is from Friday, June 30 through Tuesday, July 4, 1995

Source: Exhibitor Relations Co.

An Artist, Some Characters, and a Whip...

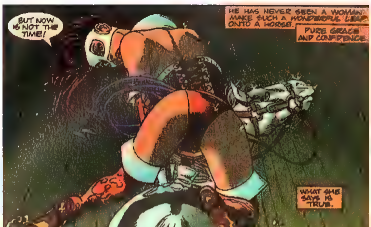
a conversation with Mike Mayhew

by Terry Marzuero

Fans of Topps Comics' **Zorro** and **Lady Rawhide** may have noticed Mike Mayhew blazing an artistic trail with the adventures of these popular characters. His attention to storytelling, as well as illustration, sets him apart from the crowd of new artists who are pursuing over-detailed line work, pin-up poses, and splash pages on every other page.

"I always liked comics in high school a little bit, mainly just the art," says Mayhew of his early interest in his present career. "I always thought it would be cool to be a comic artist. When I got into college, I was in graphic design. I wasn't too happy with that, so I started sending off comic samples just to see what would happen. I sent them off to Marvel and DC, mostly just to Marvel. I got back all sorts of rejection letters and things. Eventually, the rejection letters got a little better. They'd send me checklists of things I needed to work on, and even write on my photocopies. [But] I really wasn't getting anywhere in the mail. One Spring break, I decided to head out to New York. I had a friend that I could stay with to make it really cheap. I went to a little convention there and got hooked up. I got a job for DC. That was my big break, **Showcase** '93 #9, I think. That was the first thing I ever did.

"When you get into this business, it's not like you know what you're doing at all. It's like being thrown into the middle of an ocean and being told to swim, and you don't know how. You're just kind of panicking and thrashing and looking at other people's stuff," he says. "It takes a long time to be really happy with what you're doing. I haven't been really happy with what I'm doing until this book, the **Lady Rawhide** series. Still, I feel like I'm in this great phase of learning, right now. I probably will be for a while. I'm just trying to learn as much as I can. I try to bring a lot of sensibilities from a lot of different things, like music, my design knowledge, and movies and things like that


BUT NOW IS NOT THE TIME!
HE HAS NEVER SEEN A WOMAN MAKE SUCH A POWERFUL LEAP ONTO A HORSE!
PURE GRACE AND CONFIDENCE
WHAT SHE GAVE HE TAKES.

"In terms of comics, the guys who really excited me are guys like Michael Golden, Steve Rude, and Adam Hughes — guys who are real illustrators, who try to create form in space and make things realistic. I'm more interested in creating a simple form than doing a lot of unnecessary detail line work. Those are the artistic influences I was after at that point. Now, I'm more into Hal Foster, or the Jean Giraud stuff on **Lt. Blueberry**, not so much the Moebius stuff. I still look a lot at Adam Hughes and Steve Rude."

This lead to a whole world of other influences, from the world of 'Good Girl' art to drawing one of comics' favorite bad girls. Says Mayhew, "I've really discovered Vargas and Petty. It's actually affecting my comic work a lot. It's just making my line work become a lot sumpler. I'm adopting a lot of the sumpler ways of rendering that you use on the 'Good Girl' art. That's a huge influence with me right now."

Mayhew's first big splash came with a regular assignment on **Zorro**. After a Shining Knight story in **Showcase '93**, a long wait, and then finally a four-part Praxis story in **Justice League Quarterly**, Mayhew began illustrating the adventures of the legendary Zorro. While Mayhew's generation my not be very familiar with the black-garbed adventurer, he appreciates the mythical and legendary qualities of the character. Says Mayhew, "I love the character. When I first got the gig, I thought, 'I don't know about this Zorro stuff.' The only thing I knew about Zorro was this movie, ***Zorro, the Gay Blade***. That didn't really excite me too much. I saw the Disney **Zorro's**, the old ones. The Disney show was just really good. All the supporting characters were really alive. Sgt. Garcia is just like the typical clown type of character that you have in all of great literature. It was just a really epic-type of thing. I hadn't pictured that it could be like that. Zorro is just such a pure character, not only in the way he looks, but in the way he acts. If you think about it, he's even more pure than Batman, because Batman is motivated by a revenge type of thing. Zorro just does it for the community, just to help his fellow man. He does have that really romantic flair. A lot of women like **Zorro.** They like the character a lot. That's really the reason we created Lady Rawhide, to have this larger-than-life figure to put up next to Zorro. Throw in a little sex there, and you've got a winner."

Mayhew hasn't defined his long-term goals in the comics business. "First of all, I've got to say, Don (McGregor) is the greatest. I wouldn't have great stuff to draw if it wasn't for him. The stuff wouldn't be that great if it wasn't for him. He's an excellent writer. I love working with him.

"I'd kind of like to take a crack at a little looser stuff that I could kind of mess around with. I know James Robinson. His work is a little bit looser like that. There's less stuff going on in the page. He leaves it a little more open for the artist. We've been talking about doing some things, but I just really haven't had the time. Alan Moore is probably my all time favorite writer. I'd love to do something with that guy. I'm pretty happy where I am. I wouldn't want to take a chance and go somewhere else, because I know I wouldn't get any better than Don. I'll stick where I am."

Instead of changing comics, he'll change locations. Mayhew plans to move to New York from his home in the Southwest, to be where the action is, "to learn more about the business and everything and to be little bit closer to my peers. I just think it'd be a good learning experience. My inker, Jimmy Palmiotti, is right there. I'm sure I'll be able to pick up some things from him. Don's going to be right there. I hope, at least, that we'll be able to work on the stories a little bit closer and we'll be able to get things a little bit tighter. Those are really the advantages of going back there.

"I just hope people give the **Lady Rawhide** book a chance. I think a lot of people might be turned off by the period-type of stuff, but we really have a great package here. There's a lot of diversity, things you are not going to see in any other books. period!

There's a lot of high action. There's a lot of intense violence. There's a lot of really disturbing things going on. But then, there's a lot of humanity and character development," Mayhew says in closing. "These are real flesh and bone characters that I feel Don and I have put together here. I think the people are going to be kind of surprised by it. It's the kind of thing where you have to stick with it, and I think it'll pay off in the end." ■

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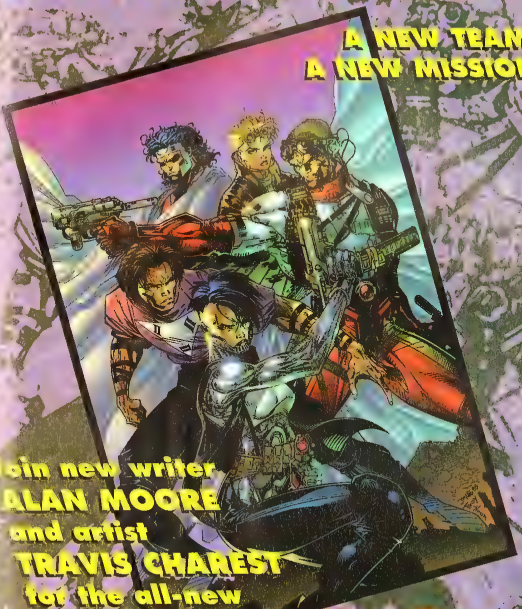

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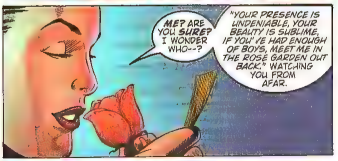
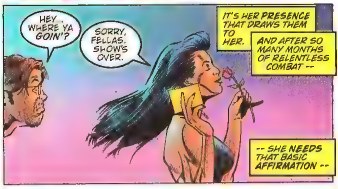
VOODOO IN
SKIN GAME

story **STEVEN T. SEAGLE** pencils **RICH JOHNSON** inks **JON HOLDREDGE**
coloring & production **WILDSTORM FX** lettering RICHARD STARKINGS @22 **COMICRAFT**

HER NAME IS PRISCILLA KITAEN.
...NODE.. FOR SOME LIFE DRAWINGS, EH?
THOUGH HER FELLOW WILLIC.A.T.S CALL HER VOODOO, IT'S NOT WITCHCRAFT OR SPELLS THAT DRAW KONWEEBS TO HER THIS EVENING.
I HAVE A REALLY NICE CAR...
...WANNA GO BACK TO MY PLACE, BABY?
AH, WHY EVEN BOTHER!

GUYS... PLEASE --
-- I'M TRYING TO HEAR THE TV.
...FIGHTING CONTINUES IN WAR-TORN YURGOVIA, WHERE HUMAN RIGHTS VIOLATIONS HAVE CONTINUED TO..
SCUSE ME, LADY. SOMEONE LEFT THIS HERE FOR YOU.


ME? ARE YOU SURE? I WONDER WHO--?
"YOUR PRESENCE IS UNDENIABLE. YOUR BEAUTY IS SUBLIME. IF YOU'VE HAD ENOUGH OF BOYS, MEET ME IN THE ROSE GARDEN OUT BACK." WATCHING YOU FROM AFAR.


HEY WHERE YA GOIN'?
SORRY, FELLAS. SHOW'S OVER.
IT'S HER PRESENCE THAT DRAWS THEM TO HER.
AND AFTER SO MANY MONTHS OF RELENTLESS COMBAT --
-- SHE NEEDS THAT BASIC AFFIRMATION --

I WOULD HAVE THOUGHT MORE OF ONE WHO CONSIDERS HERSELF A WILDCAT --
-- MUCH LESS A CODA.
WHO ARE YOU--?!
YOU'LL NOT LEARN BY PROBING MY MIND. I'VE GUARDED AGAINST YOU.
...DON'T KNOW HOW YOU KNOW ME --
HMMN
WHOK
-- BUT THERE'S ONE THING I'LL BET YOU DON'T KNOW!
BARRON!
SHWIK
YOUR WERE-MANIFESTATION?
THERE IS PRECIOUS LITTLE I DON'T KNOW ABOUT YOU, SISTER.
TZZZZAT
UNHAH!
ZEALOT! Wa-Why--?
FWIP
I'VE WARNED YOU THAT YOUR TRAINING HAS NOT BEEN FOCUSED.
I FEARED THAT IN A SURPRISE SITUATION YOU WOULD STILL RELY ON YOUR INSTINCTS RATHER THAN YOUR CODA TRAINING. I WAS RIGHT.
WE WILL DISCUSS THIS BACK AT THE HALO BUILDING WHEN YOU RETURN. GOOD NIGHT.
YOU -- BETTER BELIEVE -- WE'LL "DISCUSS" THIS --
LADY, YOU NEED HELP!? THOUGHT I HEARD SOMEONE --
HELP? NO, I JUST... STUMBLED --
-- BUT I CAN ASSURE YOU --
-- IT WON'T HAPPEN AGAIN.
THE END

Graphitti DESIGNS

by

Joseph P. Rybandt & J.C. Vaughn

Graphitti Designs has produced t-shirts, hardcover graphic novels, pins, and statues of some of the most popular properties in the business. Now they've not only got new stuff in the works, they're expanding their line to include trade paperback collections of comics and other items. Graphitti's Bob Chapman recently spoke with EC's about Graphitti's past and their plans for the future.

Tell us how Graphitti got started.

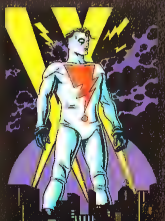
Well, we started in 1982. I had collected and read comics in the sixties, and then in my teen years I stopped. Other things entered my life and changed my priorities. In the late seventies, I had a screen printing business, silk screening t-shirts and stuff. Everything seemed to converge at a San Diego convention where my brother and I were selling our comics. I saw the comic book industry for the first time in many years, and there was no merchandise or anything like that back there. So, in 1981 we did our first comics related t-shirt, we did all the t-shirts for the San Diego Comic Con and had the opportunity to meet Rocketeer creator Dave Stevens. He was a wonderful person. It was a strange because he was a reclusive artist in the industry and there were no t-shirts at that time. We came up with a Rocketeer shirt and Spirit shirt by Will Eisner, and that was in 1982. It just kind of went from there. Since there weren't any t-shirts out at the time, distributors and retailers had no idea of what to do with them. It took a while for me to get engrained with the retailers and distributors. It all came together over the years and in 1985 we did our first hardcover book.

What was that book?

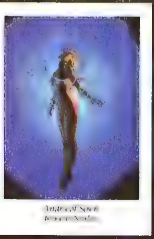
It was **The Rocketeer**. A lot of the things we did with Dave Stevens were the first things we did in many different product categories. You'll see throughout our history Dave Stevens' name popping up. He's been one of our guinea pigs. He is one of the people who allowed us to use him for experiments. Now we've done almost over 50 hardcover books. We started out with t-shirts, and really didn't have any great expectations beyond that. But then dealing with the publishers and the distributors and the artists and the creative people in this industry, we got a lot of ideas, and it developed into hardcover books, the prints, the statues...

What kind of stuff are you going to be working on? Anything that you can let us know about?

Since we don't have any of our own properties, we're always at the mercy of what's happening creatively and what's happening in the market. There's a lot we can do, but if there's no market out there for what we're doing, it's



going to do anybody any good. We are starting a line of trade cover graphic albums. We're doing **The Life of Groo** next ith. Epic did the book a number of years back and it's been of print for a while so we're starting with that one and doing the larger format rather than the smaller format that Marvel ne out with. We're going to try to create an identity for our. ocover books similar to what we have done with all our other oducts. Even though it's not a limited edition, and even though just a trade paperback, we're going to be giving them the old flaps somewhat like the European softcover books. 're going to be doing something to create identity to this line softcover books. We're also doing a collected edition of chael ert's **Mr. nster**. It's ly been ected ere and, good erial. We a num- of other s in dif- nt states, ould be ature for me to talk about them now, but ideally we'll be ut at least three or four softcover books every year. We're to be putting together what's called an alternative press with our t-shirts. In other words, doing t-shirts for e of the smaller publishers, stuff that's getting a lot of recog- out there, let's say James Owens' **Starchild**, or Terry 's **Strangers in Paradise**. Mark Heinel's going to be **TUG & buster**. There's about a dozen different indepen-



dent publishers. We're going to be doing t-shirts with them on a monthly basis to try to enhance the presence of their books. There's some good stuff out there and if we can do something to help them and ourselves, that's part of our agenda here.

How about statues and hardcovers?

We're also going to be doing more statues. We've been doing about 3 statues a year for the last few years. We're finishing up the EC series with the Vault Keeper and the Old Witch. Then we have a Groo statue that's going to be coming out toward the end of the year. The Groo statue was sculpted by Sergio himself. This will be the first time that we've had the artist do the sculpting, which is kind of cool. It's better than having Sergio oversee it. We're doing that, and then right after that we're working on a Tarzan statue. It was supposed to be a bust, but we got a little out of control and decided to add a torso, and some arms and legs, the statue was designed by Burne Hogarth. That could be for the end of the year, but it'll probably be sometime early 1996, and.

about 4 or 5 hard-cover books a year. We've been doing the **Madman Two Trilogies** collection.

Do you have a process that you use when you select a book?

We have the luxury of working with all the companies, we aren't obligated for being tied in with a specific company, and we try to keep in touch with everybody on the creative level, so the editorial level, with the different publishers, and just keep an eye on what's going on. Then when we find out what's going on, we look at it and try to make sure it's a good match. We try to make sure that the material deserves to be in a hardcover edition or trade

Was Marvels the best selling product you've had?

Marvels was the best selling one we had that was purely Graphitti designed. Large print runs were done on both **The Watchmen** book and **The History of the DC Universe**. **The Watchmen** book had a production of about 10,000. It was a signed edition. When we did the books with Alan, we did them differently. Normally when we do the books as through a licensing agreement. When we work from the DC books, DC basically hires Graphitti Designs to put the books together. DC markets it and distributes it. Graphitti Designs does the designing, the packaging, and puts it together for DC.

Is there a product you'd really like to do that you haven't been able to do, or an artist you'd like to work with particularly?

Yeah, there's a few as far as projects I'd love to do. The situation right now, the reality right now, is that [illegible] to the publishers are doing this themselves internally they're doing these hardcover books, for which I can't blame them. If I was a publisher I would do the exact same thing, so I can't damn them for doing that. It's very frustrating, though, when there is material out there that I'd love to sink my teeth into but I can't. You know, Dark Horse specifically... They have some great stuff, whether it's **Concrete** or **Sin City** or **Hard Boiled** or their **Grendel** material. There's a couple people I'd still love to work with but nobody comes to mind specifically. We've had the opportunity to deal with Dave Sim, Frank Miller, Dave McKean, and even impressive projects over the years. I hear very frequently of [illegible] artists that are involved in these books, which is very flattering.

SIGNED, NUMBERED, AND DELIVERED

[illegible] SIX hardcover [illegible] Comics. [illegible] of [illegible] publishers cash [illegible] the market, only a [illegible] signed, [illegible] of regular buys.

[illegible] Horse Comics, the most [illegible] producer of SIX volumes, entered [illegible] with a [illegible] of the first **Aliens** series. [illegible] Archie/Sonic also [illegible] signed editions, albeit on a random basis.

"While I do think these [illegible] worth more than I paid for them later on in life, [illegible] Chairman Dave Olbrich. "It's a matter of opinion. Let's look at [illegible] a hardcover [illegible] a book of Frank Miller's "That Batman thing." That [illegible] events something [illegible] seen it in a [illegible] price guide [illegible] goes for $125 signed and numbered, right?" he said.

"I don't," I replied. "I know that my hardcovers don't run [illegible] copies. How many people do you think read their favorite [illegible] more than one time? I'm willing to bet a lot of money that [illegible] Miller's Sin City, Gods of Texas needless to say, very successful [illegible] edition. And, I really don't [illegible] it's [illegible]."

"I do think you're [illegible] the point of view [illegible] that [illegible] care about [illegible] cash," [illegible].

"Am I missing the point? I'm willing to bet a lot of money [illegible] cash," [illegible] we [illegible]. Very [illegible] money in the [illegible].

Most of Dark Horse's limited editions are numbered to 5,000 [illegible] runs. Some go even [illegible] for their books, and [illegible] whatever [illegible] sells to match, regardless [illegible] a hardcover edition. Dave feels a particular [illegible] to [illegible] [illegible] [illegible]

Indy Press Profile:

Frank Simone • Tom Simonton
Ace Vizcarrá • John Heebink • Frank Springer

Claypool Comics is a leading independent comic-book publisher. Claypool, which specializes in humor and horror, bills its publications as "Comics for people who love to read comics." Currently, the company produces three ongoing titles by the best talent in comics: the sexy, funny **Elvira, Mistress of the Dark**, the satirical **Soulsearchers and Company**, and the punk vampire epic, **Deadbeats**.

Each 32-page issue retails for $2.50 and is available in comic book shops throughout the United States, Canada, and Britain. All of the back issues are available to readers and retailers.

The company was founded by two friends, arts patron and comics fan Ed Via, and longtime comics writer-artist Richard Howell. Via had long wanted to publish comics based on a particular licensed property. For that purpose, he and Howell formed Claypool Comics. Via was to be the publisher, Howell the editor. When the licensing acquisition fell through, the two partners decided to find another property and publish it as the foundation of their company. They chose **Elvira, Mistress of the Dark.**

The next challenge: create a full line of comics based on original properties that would form a unified, cohesive world. Howell created the "Fear City" format. The three books that followed — **Soulsearchers and Company**, the mini series **Phantom of Fear City** and **Deadbeats** — would all take place in the town of Mystic Grove, known more colloquially as Fear City. Although each title would have its own tone, cast and self-contained stories, the characters could crossover into any other of the Fear City titles.

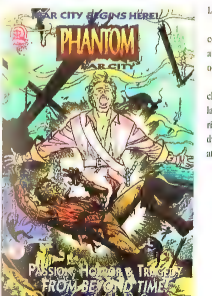
Howell quickly recruited the writers and artists who would bring the books into existence. **Elvira** #1 appeared in May of 1993 and sold well from the start. Later that same year, the world saw the first issue of **Soulsearchers and Company, Deadbeats**, and the 12 issue limited series **Phantom of Fear City** (which has just completed its run).

CLAYPOOL COMICS
647 Grand Ave.
Leonia, NJ 07605

Founded:
May 1993
by Richard Howell and Ed Via

Titles:
Elvira
Phantom of Fear City
Soulsearchers and Company
Deadbeats

Previous contributors to the title include:
- Joe Duffy (Catwoman)
- Emmy and Eisner award winner Paul Dini (Batman: The Animated Series)
- Dan Spiegle (Indiana Jones)
- Terry Austin (Rogue, Batman Vs. Predator II)
- Jim Mooney (Spider-Man)
- Frank Springer (Phoebe Zeit-Geist, Green Arrow)



Since then, Claypool's writers and artists have notched up quite a few awards. For instance, the work of Kurt Busiek (a writer for **Elvira, Mistress of the Dark**) has earned the comics industry's Eisner, Harvey, and Heroes World awards.

Peter David, writer and co-creator of Claypool's **Soulsearchers and Company**, is another Eisner award winner.

Paul Dini, an Elvira writer, has won the Eisner and Harvey, as well as three Emmy awards for his television writing (**Tiny Toon Adventures** and **Batman: The Animated Series**). His first published comics work appeared in a Claypool book, **Elvira #1**.

More recently, the Comics Creators Guild, a British comics professional association, has nominated **Soulsearchers and Company** and **Deadbeats** for "Best Ongoing Title" and **Elvira, Mistress of the Dark** for "Best Humor Strip."

In an industry flooded by imitative super heroes and mindless violence, the Claypool books emphasize mature, consistent characterization, a high level of wit, and absorbing storylines, all delivered with attractive visuals.

Elvira, Mistress of the Dark stars the gorgeous, witty video hostess in adventures that poke fun at popular culture. Elvira herself approves every issue and has even contributed story ideas. The book's lead stories are written by Frank Strom and penciled by Tom Simonton. Strom is a newcomer to comics. Simonton's art has appeared in previous issues of **Elvira** and in publications from Now Comics, Eclipse Comics, Fantaco, Anubis Press, and other publishers.

Elvira's backup stories spring from a variety of writers and artists, such as Kurt Busiek (Eisner award winner for **Marvels**, Image's **Astro City**) and Dave Cockrum (Marvel's **Uncanny X-Men**, Valiant's **Turok** and **Doctor Solar**).

The suspenseful **Deadbeats** features punk vampires who terrorize the town of Vampire hunter Dakota Kane and his allies seek out such bloodsuckers as the tough cookney Dodger, haughty Martine, sadistic Colleen, and their leader, the rebel named Southie.

Deadbeats has the largest and most varied cast of characters of any Claypool title. From the innocent victims to the King of the Vampires himself, the book has a particularly wide scope.

The series' writer, penciler, and creator is Richard Howell, who has drawn **Hawkman** for DC Comics and **The Vision** and the **Scarlet Witch** for Marvel, and written, drawn, and published his own **Portia Prinz**. The inker is Ricardo Villagran, who has worked on **Futurians** for Marvel/Epic and **Atari Force** for DC. The covers are inked by Villagran and by Bruce Patteson (Dark Horse Comics' **The Mask** movie adaptation and Marvel's **New Warriors**).

Soulsearchers and Company features a team of supernatural adventurers (a demon, a witch, and others) who investigate supernatural oddities. The stories satirize pop culture, from fairy tales to movies to comic books.

Peter David scripts **Soulsearchers**, which he co-created and co-plots with Richard Howell. David writes Marvel's **Incredible Hulk**, DC's **Aquaman**, and many other projects. He has also written screenplays and novels, including several best-selling *Star Trek* books.

The pencil artists on **Soulsearchers and Company** have included Amanda Conner (Marvel's **Barbie** and **Gargoyles**) and Neil Vokes (Topp's **Jurassic Park: Raptor Hijack**, Claypool's **Elvira, Mistress of the Dark**).

The interiors are inked by Jim Mooney (Marvel's **Spider-Man**). The cover inker is Steve Leialoha (**Disney Adventures**, DC's **Hitchhiker's Guide to the Galaxy**, Image's **Spawn**).

What's the future for Claypool Comics? Richard Howell and Ed Via believe in keeping the company at a manageable size so as to maintain quality control. But like all entrepreneurs, they are always coming up with new ideas, so new products are not out of the question.

No matter where they turn, however, certain things will not change. As Howell puts it, "We require original plot concepts, laced with surprises and emotional payoffs. We also want stories with inner consistency and thematic unity. We want to produce stories that delight and reward the thoughtful reader's attention and commitment."

And, he adds, "They should also be fun!" ■

BADROCK™
BADROCK Seria
Continues
YOU'D THINK KEEPIN' YOUR MIND ON YOUR JOB IS A CINCH WHEN YOU'VE GOT THE 31ST CENTURY EQUIVALENT OF A MONSTER TRUCKING RIG BREATHIN' DOWN YOUR NECK.
BUT, BELIEVE ME, THE MIND WANDERS EVEN THEN.
ALLEY OOP!
TIME WAS WHEN I USED TO THINK I WAS TH ONLY SUPERHERO TYPE WHO GAVE ANY OF THIS STUFF ANY THOUGHT.
I GUESS I ALWAYS FIGURED EVERYBODY WAS TOO CONCERNED WITH WATCHIN' THEIR BUTTS TO GIVE A HOOT ABOUT ANYTHING ELSE.
MAN, THE THINGS THAT GO THROUGH MY HEAD IN THE MIDDLE OF PULLIN' STUNTS LIKE THIS!
ALL THINGS CONSIDERED, NOT A BAD CALL...
BRAKABOOM
BUT NOT EXACTLY ON THE MONEY, EITHER.

SURE, THE HEAT OF THE MOMENT CREEPS UP ON EVERYBODY.
EVEN SINGES YOU FROM TIME TO TIME...
BUT IT RARELY GETS SO INTENSE AS TO STOP YOU FROM USIN' YOUR NOGGIN.
IRONICALLY ENOUGH, I THINK IT WAS DIE HARD WHO TURNED THE BEST PHRASE ON THE SUBJECT:
"FIGHTING MACHINE WE MAY BE...
"BUT WE'RE FAR FROM MINDLESS!"

YEAH
KERKASH!!
I MAY LET MY MIND WANDER ALL OVER THE PLACE SOMETIMES, BUT IT ALWAYS COMES HOME TO ROOST IN THE RIGHT SPOT.
BAROOOM!!
WHICH I GUESS IS MY WAY OF SAYIN' THAT WE ALL TAKE MENTAL BREAKS FROM WHATEVER STRESS WE'RE UNDER AT THE TIME..
BUT ONCE WE REGAIN OUR FOCUS... LOOK OUT!
TO BE CONTINUED!
LAYOUTS / BREAKDOWNS ROB LIEFELD
SCRIPT ERIC STEPHENSON
FINISHED PENCILS SHELBY ROBERTSON
INKS DANNY MIKI
COLOR EXTREME COLOR
LETTERING KURT HATHAWAY
BADROCK CREATED BY ROB LIEFELD

AFTER BRUTALLY MURDERING HIS BEST FRIEND AL SIMMONS

AFTER CONTRACTING THE LETHAL AIDS VIRUS

AFTER TAKING HIS OWN LIFE

AFTER USURPING THE MANTLE OF LORD OF HELL HIMSELF

HIS ADVENTURES REALLY BEGIN...

CHAPEL #1

THE ONGOING SERIES

BRIAN WITTEN
CALVIN IRVING

CRYPT #1

~~SUPREME~~
~~KIRBY~~
~~SENTINEL II~~
~~THERMAL~~
~~COLDSNAP~~
~~KAYO~~

THE BODY COUNT RISES IN AUGUST!

ISSUE MINI-SERIES

ROBERT NAPTON
SELBY ROBERTSON

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ANDY MANGELS'

STAR WARS FUTURES

cool prizes in our exclusive contests! So strap yourself into your chair and get ready for a hyperspace jump into *Star Wars Futures*!

Model Citizens

Almost thirty years ago, a model company named Aurora, producers of cool monster model kits, went out of business. In 1987, Richard Hamecher and Daniel Fay decided to fill the void left by Aurora's passing. Hamecher was the businessman and Fay was the graphic designer/collector/hobbyist; together they formed Screamin' Products Inc., and the spook show began.

"Our initial release was a 1/4 scale **Freddy Krueger**," says Hamecher from his New York office. "The character was very hot at the time, but no company would touch him because of the nature of the films. We were the first company to do model kits in that large a scale. It allowed us to put in so much more detail. Everyone got excited about our kits." Indeed, sales were very strong on **Freddy** and many more to come.

Flash forward to 1992. After producing **Elvira, *Hellraiser's* Pinhead** and the **Cenobite** puzzle box, a **Dungeons & Dragons** kit, Disney's ***The Rocketeer*** and other licensed material, Screamin' approached Lucasfilm to do kits. At the time, *Star Wars* activity was very minimal. "We had a good feeling what we could do with the license, and we had a vision of the series having a great future." Shortly after Screamin' got the license, the interest in the Lucasfilm

DARTH VADER: BASIC BLACK

For those who are fans of the prologue "A Long Time Ago in A Galaxy Far, Far Away...," welcome to the future! *Andy Mangels' Star Wars Futures*, that is. Having covered genre films and TV shows for almost every SF and comic magazine on the market, I welcomed the chance to work with **Overstreet's FAN** on a subject that's close to my heart.

I recently finished writing **Star Wars: The Essential Guide To Characters** for Lucasfilm and Ballantine (due out in Oct/Nov), and am now preparing to write a 1996 Topps **Star Wars** card set, and the text for Kenner's upcoming toy lines (along with many other in-negotiation *Star Wars* licensing projects).

Each month in **FAN**, you'll be able to catch up with one of the major *Star Wars* licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, get exclusive worldwide news and photos on future *Star Wars* products, and win

REBELS WITH A CAUSE

OLD, WISE, GREEN, PLAS

Building a Better Mousetrap

We're not letting out any trade secrets, here's the basic steps from start to finish: A new *Star Wars* model kit. First, the character is chosen. A dramatic pose is decided upon and conceptually designed. Then an artist sketches and fleshes out a "mock-up sheet," which helps the sculptor envision the figure. The model sheet and huge amounts of reference photos go to the sculptor. Lucasfilm has to approve everything to this point.

The sculptor produces a sculpture of clay that is larger by about 12%; the manufacturing process will reduce it to the correct proportions. Once the prototype is made, it is duplicated in resin, fully painted, and sent to Lucasfilm for their approval. "We're very careful and pay a lot of attention to the reference material," says Harnecker. "It's usually approved with minor revisions."

At some point, the original model is cut up into its components parts, then taken to a mold maker. They create a "master mold," and a PVC vinyl kit is produced. Any final corrections are made on this PVC kit. From that, a final production mold is made. From there, individual parts are made from PVC vinyl, rotationally molded to get rid of air pockets. Then it's just a short step from the plant to the boxes to you!

For more information on availability, or if you have problems finding a kit, contact Screamin' Products Inc., PO Box 6577, Albany, NY, 12206 or through 518-432-1582 (phone) or 518-432-1581 (fax)

The Jedi Library

Comics

Dark Horse began a new monthly **Star Wars** series in July, and this one focuses on a real dark horse: fighter pilot Wedge Antilles! The leader of **X-Wing: Rogue Squadron** is put through his paces on this series, as he and his fellow X-Wing pilots defend the galaxy from the remnants of the Empire. Author Mike Stackpole — whose quartet of **X-Wing: Rogue Squadron** novels begin publication from Bantam in February 1996 — provides the storylines for the series, with other authors scripting each four-issue story arc. The first four-parter is scripted by Mike Baron (**Nexus**) and illustrated by Allen Nunis (artists of numerous *Star Wars* game books). The second arc will be scripted by Darko Macan and drawn by Edvin Biukovic, both of whom have been nominated for Eisner Awards for their work on **Grendel Tales.**

As if he didn't have enough to do in his writing day, Kevin Anderson flies solo with the writing chores on **Tales of the Jedi: The Sith War**, a six-issue sequel to Anderson's and Tom Veitch's earlier **Tales of the Jedi: Dark Lords of the Sith**. The series will feature the final fate of Ulic Qel-Droma, Exar Kun, and Nomi Sunrider, linking the continuity to the **Jedi Academy** book trilogy Anderson wrote for Bantam last year. Careful readers will also see the first appearance of a mysterious masked man known as Mandalore. Could this be a precursor to Boba Fett and his Mandalorian battle armor? You betcha. Dario Carrasco, Jr. and Jordi Ensign provide the interior art, while Hugh Fleming does some ultra-cool covers. **Tales of the Jedi: The Sith War** #1 premieres in August, and continues monthly thereafter.

Books

Okay, so you really want to know what was going on in that "wretched hive of scum and villainy" that was Mos Eisley? Check

license picked up dramatically, largely due to Timothy Zahn's trilogy and Lucas' announcements of a new movie trilogy.

In 1995, Screamin' has released nine kits in their 1/4 scale *Star Wars* line. All nine have been sculpted and manufactured in the U.S. They have also picked up a smaller 1/6 scale line, which is sculpted and manufactured in Japan by Kaiyodo. Screamin' repackages the Kaiyodo kits in American packaging and does the U.S. distribution for the line. So far, five 1/6 scale kits have been released.

Screamin's *Star Wars* license will extend to 1997, at which time all licensors will have to renegotiate in anticipation of the new film trilogy. Expect at least three more 1/4 scale kits before then: **Rancor Monster**, **Princess Leia** (likely in slave girl costume), and **R2-D2**. No more 1/6 scale kits are immediately planned.

Harnecker is very enthusiastic about the direction of the kits. "The line is very exciting and extremely visual. We chose the characters and poses carefully, so that they all go well with each other." The *Star Wars* kits are terrific sellers. It's really a joy to have that license. It has international appeal, it's a lot of fun to work on, and the licensors at Lucasfilm are great to deal with. They're very helpful and creative."

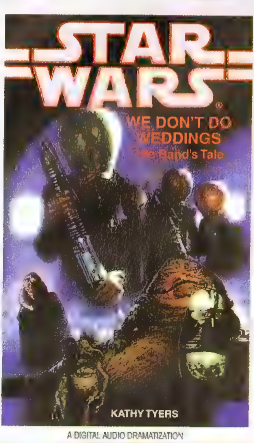
Screamin' *Star Wars* model kits are available at better comic stores and hobby shops, and Harnecker encourages you to check with them first.

Dark Horse's Wedge battles the forces of Rogue Squadron

out the first of three anthologies from editor Kevin Anderson and Bantam, making its premiere by this month. **Tales from the Mos Eisley Cantina** features sixteen stories, each one focusing on an alien or aliens who were in the cantina at the time Ben Kenobi disarmed (sorry) Ponda Baba with his lightsaber. While some of the stories focus tightly on that day, many of them stretch across years. You'll find out Greedo's life story, how Figrin D'an's band got their job, and who that long-smoking tall-n-thin guy was. Many of the stories interweave subplots to form a nice mosaic, and a majority of them have a lighter touch (a welcome sight in these days of a darker Empire). The other anthology coming early next year is **Tales of Jabba's Palace**, to be followed late in 1996 by **Tales of the Bounty Hunters**. Anderson's also got several other projects out in the August/September period, aimed at younger readers. **Young Jedi Knights #2 — Shadow Academy** is written with his wife, Rebbecca Moesta; for Berkley, Jacen and Jaina Solo, along with Lowbacca the Wookiee, are kidnapped by Imperials and taken to train under a Dark Jedi. Can Luke and Tenel Ka save them before they're corrupted? This is a little heavier than th first novel, but still fun and refreshing.

Anderson also wrote **The Mos Eisley Cantina: Pop-Up Book** for Little Brown, with all-new illustrations by none other than Ralph McQuarrie!

Time Warner also has some cool kids books out in August/September. John Whitman writes both **Fairy Tales #1: Jaina and the Hanadak**, in which a monster on Endor tempts Jaina to stray from the path, and **Fairy Tales #2: The Twins and the Taloden**, in which Jacen and Jaina find magic in a museum on Tatooine. Two small readers books by Jane Paley are **Lovable Aliens 1, 2, 3** and **Lovable Aliens A to Z**.



Play Gamey for Me...

West End Games is on their umpteenth year of producing cool *Star Wars* games, and lately, they've been pulling in some big-name *Star Wars* writers. In August's **Star Wars Adventure Journal #7**, both Timothy Zahn and Michael Stackpole contribute all-new short stories.

Zahn also contributed to July's monstrous **The Darkstryder Campaign** boxed set. The story finds a New Republic task force on assignment in the distant Kathol sector. What happens when they find a rogue warlord and a mysterious new technology? The **Darkstryder** boxed set features two 96-page adventure books, over 50 reconnaissance cards, and a poster by Chris Moeller!

West End also makes unpainted 25 mm metal miniatures, suitable for painting and usable for roleplaying. July sees are **Encounter On Hoth** and **Aliens of the Galaxy #2**, while August will bring us **Jabba the Hutt** and **Jabba's Servants**.

In a month...

Hope you enjoyed this month's column, and will be with us each and every month. A challenge for readers: The first person who contacts me with a good playable copy of the *Christmas In The Stars: The Star Wars Christmas Album*, *Rebel Mission To Gird Mustafl*, or *Planet of the Hoogbie* will get something very cool from the *Star Wars* repository at my abode. Write me care of **FAN**.

Coming up next month will be a company profile of new Canadian model kit company Polydata and their prepainted *Star Wars* kits, plus chances to win low-numbered early editions of them! And just what is their comic connection anyhow? Plus, more exclusives on the galaxy far, far away. See you in the future... *Star Wars Futures!* ■

Besides his various ***Star Wars*** *projects, Andy Mangels reports on Hollywood for various magazines, and has just written a hugely successful* **Bloodwulf** *mini series for Image. He's hoping to do a second series.*

BOOKS, COMICS, AND GAMES, OH MY!!! UPCOMING RELEASE

TITLE	Team	Company	Date
Classic SW Vol II: The Rebel Storm TPB	Archie Goodwin/Al Williamson	DH	July 11
X-Wing: Rogue Squadron #1	Mike Stackpole/Mike Baron/Allen Nunis	DH	July 11
Droids: Rebellion #4	Ryder Windham/Ian Gibson	DH	July 25
River Of Chaos #3	Louise Simonson/June Brigman	DH	Aug 1
X-Wing: Rogue Squadron #2	Mike Stackpole/Mike Baron/Allen Nunis	DH	Aug 8
Tales of the Jedi: The Sith War #1	Kevin Anderson/Dario Carrasco, Jr.	DH	Aug 15
Jabba The Hutt — The Dynasty Trap	Jim Woodring/Art Wetherell	DH	Aug 22
The Darkstryder Campaign		WEG	July
Star Wars Adventure Journal #7	Tim Zahn/Michael Stackpole	WEG	August
Tales from the Mos Eisley Cantina	Kevin Anderson (ed.)	BM	August
Short Story #1: We Don't Do Weddings	Kathy Tyers	BM Audio	August
TIE Fighter Special Edition Game Guide		Prima Publishing	August
Dark Lords of the Sith Vol I		Time Warner Audio	August
Classic Adventures: Crying Dawn Singer & Politics of Contraband		WEG	August

"Who's scruffy lookin?": The Merf Herder's Pen

VADER IN THE CUPBOARD

Fresh from his guest-appearance battling the Energizer Bunny in a commercial, Darth Vader makes a stop off in the Paramount children's movie, *The Indian In The Cupboard*. This looks to be a wonderful kid's movie that adults can enjoy as well. The story is about a boy who discovers a three-inch tall Indian who comes to life when placed in a magic cupboard. When other toys are put into the cupboard — including a lightsaber-wielding Darth Vader action figure — trouble brews. The scene isn't terribly long, but it's cool. *The Indian In The Cupboard* has a bunch of other *Star Wars* ties as well. It's directed by Frank Oz (the voice of Yoda) and written by Melissa Mathison (writer of *E.T.*, and wife of Harrison Ford). Catch it when it premieres on July 14th.

art by Cathy Dubois

A IS FOR APPLE, J IS FOR JACKS...

It's been a while since *C3PO*s, the *Star Wars* breakfast cereal, but the droid is about to make a new appearance on the supermarket shelves. Kellogg's is doing a *Star Wars* promotions with *Apple Jacks* in August/September. A special one-page *Droids* comic story will be on the back of the box, and buyers will be able to send in for a free mail-in comic produced by Dark Horse. The 16-page comic-sized promo has a cover by Mark Harrison (the *Jabba the Hutt* specials), is scripted by Ryder Windham, penciled by John Nadeau, and inked by Monty Sheldon. It's a stand-alone *X-Wing: Rogue Squadron* story in which Wedge Antilles and company show up to rescue a planet from an Imperial garrison.

HEAR AND NOW

If you haven't been checking the audio shelves of your local bookstores, you're missing out. Although Bantam has largely done books-on-tape readings of novels, they're doing a quartet of full-cast adaptations of stories from **Tales of Mos Eisley Cantina**! First up this month is *We Don't Do Weddings*, the Cantina band's tale by Kathy Tyers. **Nightlily: A Lover's Tale** by Barbara Hambly will debut in December.

Time Warner also continues their excellent line of full-cast versions of Dark Horse comics with **Dark Lords of the Sith Vol. I**. Audio dramas are similar to the radio plays, and generally feature music, sound effects, and expanded dialogue and extra scenes that didn't appear in the comics or stories. In other words, for completists, these are highly recommended.

APPLAUSE, APPLAUSE

Planned for release this Fall is a whole lot of cool stuff from Applause. Six PVC suction-cup "danglers" will be produced, replicating the most famous *Star Wars* ships.

A set of six PVC figurines in a sequentially-numbered collector's box is for those who like it small; those who want it bigger can check out the line of 8"-11" tall movable vinyl figures of the lead cast members.

Figural ceramic mugs shaped like the heads of Darth Vader, Boba Fett, a Stormtrooper, and C-3PO are one of my favorite items on the drawing boards. Serious collectors will want the limited edition figurines, sculpted in resin and complete with light-up bases. The first releases will be Luke and Darth Vader, available seperately, but geared to fit together in a lightsaber-battling scene straight out of Empire's climax.

(D=Dorset; BM=Bantam; B=Ballantine; BK=Berkley; LB=Little Brown; RH=Random House; WEG=West End Games)

ITM	Team	Company	Date
Gala[illegible]ide 2: Yavin & Bespin (2nd ed)		WEG	August
Art [illegible] Hardcover		BL	Sept
Art [illegible] Hardcover		BL	Sept
Art [illegible] Hardcover		BL	Sept
Star[illegible]ology hardcover		BL	Sept
Young [illegible] Knights #2 — Shadow Academy	Kevin Anderson & Rebbecca Moesta	BK	Sept
The [illegible]ley Cantina: Pop-Up Book	Kevin Anderson & Ralph McQuarrie	LB	Sept
A Ne[illegible]ure Lift-the-Flap Book		RH	Sept
Step [illegible] Reading		RH	Sept
Fairy [illegible] Elaina and the Hanadak	John Whitman	Time Warner Audio	Sept
Fairy [illegible] The Twins and the Taloden	John Whitman	Time Warner Audio	Sept
Love [illegible]ons 1, 2, 3	Jane Paley	Time Warner Audio	Sept
Lovable Aliens A to Z	Jane Paley	Time Warner Audio	Sept

CONTEST

"FOLLOW THE FORCE, YOUNG FANS"

and enter our contest to win these model kits from a galaxy far, far away. (Actually they're from our friends at Screamin Products, Inc., but let's pretend.)

We've got five, count 'em, FIVE sahweet PVC Vinyl, one-quarter scale models kits to give away: Yoda, Han Solo (3PO, Chewbacca, and one of those nasty, stuck-up Stormtrooper guys (are they all guys?). Your favorite Star Wars® characters will come to life before your eyes as you carefully build these highly-detailed models.

Grand Prize: A set of five PVC Vinyl Star Wars® model kits shown here.

Mail in this coupon to the address shown and follow the Force, even, day between now and October 1st when we pick the winners, and you could have a piece of the Star Wars® universe to display in your home!

Name_____

Address_____

Phone_____ Zip_____

Age_____

Send to: Gemstone Publishing, Inc.-Entity Contest,
1966 Greenspring Dr., Suite 405, Timonium, MD 21093

No purchase necessary. Print your name, address, and telephone number on the entry coupon or a 3 x 5 card and **mail it to: Gemstone Publishing, Inc., Screamin' Models Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by October 1, 1995, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than October 15, 1995. Winners will be notified by phone or mail by October 30, 1995. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families, or agents of Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Suggested retail price of each model kit is approximately $69. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow the name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed stamped envelope with your request to Gemstone Publishing, Inc. at the address above. The Screamin' logo is a trademark of Screamin' Products, Inc. Star Wars® is ™ and © 1995 Lucasfilm Ltd. All Rights Reserved.

Behind The Lines

Me and the Boys, or, Adventures in Gangland, Part 2

by Jeff Mariotte

So you shot a guy? Yeah. Where'd you hit him? In the head. But ain't where I was aiming for, but it's where I hit him. Oh, shit! — or threw a rock at my car.

Sounding next to this goes on. Cherry, by now. Awesome could sit and you'd never know the difference.

Again, for any of you who missed last month's installment: It's a very typical Saturday night in San Diego. I'm wearing body armor under my clothes, and I'm sweating and starting to stink, and I'm out with the San Diego Police Department's Gang Unit, riding around talking to gang members as part of my research for a comic called **Jim Lee's WildC.A.T.S** that I'm writing. After being drawn by Norman Feuchle, a comic which will be built around it, and we're hoping it'll be used in schools nationwide as part of a conflict resolution/violence avoidance program. It's WildStorm's way of giving something back to the community, a little gift for the nation's youth who have supported us so well.

Anyway, I'm talking to its an O.G., an Original Gangster, one enough to have hung out with Baby Insane, a San Diego gangster so legendary that there was a book written about him. One of the ugliest scars I've ever seen, a slit that took the skin on his arm, a white worm crawling down other, flexed when he tells me he was shanked in prison.

Dozens to me, at various points throughout my excursion, that I am the more killers and cops and violent sociopaths in one night than I've encountered in my entire life up to this point.

But in the car I'm riding with the sergeant who is typing something into a data terminal that's mounted to the dash of each car. These things are great, if you're on this side of the law. A police officer can type in a license number and know within seconds if there are any warrants for that car, or if it's stolen — and only one of the cars pulled over by a unit during the evening is a stolen car, and the officers talk to each other with these terminals far more than with their radios, tapping out plans for the weekend as well as more pressing business.

The sergeant is a good guy and an excellent cop, but a typist he ain't. He uses two hands on the keyboard, hunting and pecking his way around, which is okay most of the time, but something that comes across his monitor causes him, and the other four cars with us, to hit the lights and sirens and suddenly speed up to 65 on a 35 mph residential street with hills and curves, and the sergeant is still typing, still with both hands on the keys, steering the car with his knees, and I'm closer to death than at any other time during the night.

Which is (ask — when the Sergeant has his hands on the wheel and I have my stomach out of my throat — I'm told that a gang party has been the scene of an altercation, and shots have been fired. Now there are certain reasons the gang unit has for being out here. One is to possibly save the gang members, to become trusted, and to try to persuade them that there is a better way to live your life. The other is to get guns off the street. Tracking your strap — as the gangsters call having your gun taken, and these cops are proud of doing it whenever they can. They've even had a T-shirt printed with a picture of a handgun and the line "Did Big Brother jack your strap?" on it.

When we get to the party, other cops, who were in the neighborhood, have already arrived and straightened things out. Nobody was hurt, the guns with the guns have gone, most of the gangsters aware of the immutable presence of multitudes of cops, left as soon as the jam was lifted. We take off for greener pastures.

Next, someone reports a gang gathering. This narrative song, the sergeant tells me as we get stolen and very unpredictable. We're not counting the cost where the we've been seen with me and the sergeant going to the bottom of a cliff, which is behind the wheel and some when the others go in the front door. For the first time, I'm told I have to stay in the car.

Nothing happens. They've already moved on.

The last gang we encounter tonight also has a reputation for violence. They're Lesbians, and 30 or 50 of them were seen in front of an apartment complex. None of the cops likes dealing with these guys much, so it's decided that we'll go in fast and hard, and the SDPD helicopter, called the "ghetto bird" by the gangsters, is called for. It's tied up, though, not helping the Coast Guard locate someone who's fallen off their boat, so we're alone, and down by two because the officers who recovered the stolen car had to take into impound, and had to take the occupants as well.

It's just as well. Once again, things have broken up. There are fewer than a dozen gangsters left outside, drinking beers. No weapons on them. Bringing the chopper would have been serious overkill. ■

Jeff Mariotte is Marketing Director for WildStorm Productions and the writer of ***WildC.A.T.s Adventures*** *and co-writer of* ***Backlash****. His opinions are his own, not Jim Lee's or WildStorm's, so if you want to complain about any of his statements here, take it to him, not to WildStorm or this magazine. He freely admits that he could be wrong about some things, and if you want to set him straight, you go out with a gang unit for a night and then talk to him.*

you to know you're safe. I love you, Mary Jane." There is little Normie, rearing up his Spider-Man dolls, and finally there is Harry himself, at war with the inner demons that seek to control him. In the end, Harry rescues first Mary Jane, Normie and Spider-Man from an exploding building. Peter asks, "Why Harry, why'd you come back for me?" What else could I do?" responds Harry. "You're my best friend." Harry then goes into convulsions and dies, a victim of the experimental strength enhancing formula.

Which brings us to **Web of Spider-Man** #125 & **Spectacular Spider-Man** #225 (Jun 1995) and the introduction of the latest Green Goblin — number IV. This new Goblin appears to have all the powers of the original, plus a few more, and his appearance is more frightening than ever. And Marvel Comics seems to have realized that they may have made a mistake in not further exploring the concept of a heroic Green Goblin, as presented in **Web of Spider-Man** #66 & #67. This new, enigmatic Goblin appears to be one of the good guys, albeit something of a novice. His identity is currently a secret — a secret I hope Marvel keeps for awhile. One of the things that made the original Green Goblin so interesting was that it was several years before fans learned his identity. **Web Of Spider-Man** #125 does contain a clue to the identity of the new Green Goblin — check out pages 30 and 32.

The Green Goblin is arguably Spidey's best and most prominent villain. Whoever he is, it's nice to see him back. ■

WHO FORGOT WHOM?

[illegible] Amazing Spider-Man [illegible]

Which Villains [illegible] Which Spider-Man?

Green Goblin [illegible]

Green Goblin [illegible]

Green Goblin [illegible]

[illegible]

[illegible]

[illegible]

Green Goblin [illegible] Close as of June 1995

A GOBLIN BY ANY OTHER NAME?

With Harry Osborn supposedly cured of being the Green Goblin, a new [illegible] others have been cited as moral variations of the Goblin. [illegible] the Green Goblin, there's a quick run down.

Amazing Spider-Man [illegible]

Amazing Spider-Man #78 (Jun 1968) and Look Magazine: [illegible] Look this anniversary Mayor John [illegible]

Spectacular Spider-Man [illegible] & Web of Spider-Man [illegible]

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COMIC BOOK MARKETPLACE

Back in late 1991, a then unknown duo of Brian Pulido and Steven Hughes unleashed the first issue of their Evil Ernie creation upon an unsuspecting public. From there, the characters of Evil Ernie, and Lady Death (along with Smiley, Ernie's eternally grinning psychotic button), have slowly but surely built their cult status into a national large-scale following, as well as one of comics' most successful independent companies. FAN sat down (via the telephone) with Brian Pulido, and he proved to be a very candid interviewee, intelligent, articulate and passionate about the creations, ideals, and family atmosphere that encompasses the entire Chaos! experience.

However, to many fans, Evil Ernie was originally published in black and white, as a creation of mature comics by the name of Eternity. Give us some the lowdown on how things came together for Chaos! and how you two met.

Before Eternity, I'd be [illegible] [illegible] [illegible] [illegible] Chaos! It originally existed in the form of a screenplay. When we at eternity were done, I got in the Funnyfarm as the comic *Infernum*, and they expressed interest in [illegible] together to talk about this one point. I realized that they [illegible] [illegible] [illegible] [illegible] I would have no creative [illegible] [illegible] [illegible] [illegible]

To Hell and Back with Chaos!

by Rob Smith

Publisher Brian Pulido

On past year and a half has been one of [illegible] to the opposite being true for much of the rest of the industry. What do you consider the main reason for this success?

It's a hard one to judge, but I'll try to do it from the standpoint as we from our readers. We try to keep trying to make the best comic we can. The coolest story, the coolest art, the coolest color the best production. But additionally from the feedback I get, the two coolest toys that we're most commonly associated with, still time and time again, have made a connection with the comics reader, and with the mass pop sub-culture. Without Ernie, we're looking at an undoubtedly [illegible] with the story of a deadly kid who was really abused as a child. I think a lot of our readers can identify with that. Also, I think Ernie's attitude is a character attribute. We're perpetually going back to Our Ernie's past, showing glimpses of it. We're also heading towards a dark future. The pop sub-culture just keeps on getting darker and darker, and a character like Evil Ernie is a character for that future.

When we're talking about Lady Death, we're talking dark fantasy. She's not a horrific character. She started out in Medieval times as a girl named Hope, who through incredible circumstances and tragic circumstances, was transformed into the female personification of Death. Lady Death is the modern version of what is called the heroine journey, where a person is repeatedly called into action and transformed through circumstances. I think whether you're male or female, readers can relate to her fight against the odds and hacking the system, because you can put it into context with your own life. So I think part of the reason for our success is that we've been able to tap into people's own lives and concerns.

...the past, using chromium, [illegible] glow-in-the-dark printing techniques, red and black velvet, you've been on the cutting edge of enhancement technology. Are there any other things you're looking into for the future?

Good thing I like inflation, because the cash is out of the bag recently, is that we're doing a full wraparound, leather cover, as a premium edition for our Lady Death Lingerie Special. Yes, sex leather, it smells, it's glorious. It's dark, it's leather! It's cool great! I'm happy to say that we're staying on the cutting edge. Through some certain issues, we were the first company to introduce clear chromium, we were also the first company to introduce glow-in-the-dark chromium. The promotional programs for both Evil Ernie: Straight to Hell, and the new Lady Death series, will feature premium cover stock that are heretofore unseen. There's probably nothing we haven't considered, and destroyed in coming to an [laughter].

Give us the lowdown on the upcoming Chaos! "Fall of Fear."

"Fall of Fear" kicks off in September and the starting point is really Chaos! Quarterly. The Chaos! Quarterly is just a blast for us. Every three months we're going to have a 48-page Tales of Chaos! book. It will be chromium covers. In the first year we will have Evil Ernie or Lady Death in the lead. These are stories about Chaos! characters and they will involve the coming Chaos! mythos — for example my first issue features the prologue to the new Lady Death series, called The Odyssey, by Darrell Moreau and Doug Rio, Chaos! colorist Anne Jensen. This is necessary reading for what's coming up in the next Lady Death mini series. The second story is about Forgotten, who is Lady Death's nemesis, and who has happened to her after the end of the latest Lady Death mini series.

The Darkness Within

by Rob Smith

Pearls

[illegible] sequel.

[illegible] to be in color. But we went into a negotiation that went on for about [illegible] some point originals. Scott produced an [illegible] that was literally about [illegible] in [illegible] Brian Pulido [illegible] [illegible] [illegible]

The third story is about another popular Lady [illegible] supporting characters, Dramatic and it [illegible] seems what happens to him after the events of [illegible] series. The first issue was on [illegible] sale, and I'm hearing rumblings, but every [illegible] wants to know is, will someone new. The first [illegible] Lady Death/Western supernatural [illegible] called Redeam. In future issues, we'll see characters from Detonator, and from the rosier [illegible] characters from Lynch Mob. Chaos! does every [illegible] horrific, dark stuff.

Additionally, we'll be featuring tremendous talents [illegible] covers. The first issue has a Jules Bell cover, and we have a commitment from Joe Jusko for the second cover. And we're currently talking to other painters right now. There is no commitment yet, but we're trying to get Brom, Wrightson to contribute, as well as various other dark fantasy artists. Brom does some really cool people.

[illegible] Ernie mini series. It's called Evil Ernie: Straight to Hell #1, and it features a [illegible] shaped cover. This mini-series, to make a long story short, features Evil Ernie being separated from Lady Death, for some reason. And he, of course, wants to get back to her, and his trip takes him literally to hell.

Around October, we have this cool thing called The Chaos! Bible, a 60-page one-shot that's stocked with information for the super hardcore Chaos! fiend. For the newer Chaos! reader, it's going to give you history of the characters, of the creative series. It's going show you where we were, where we are, and where we're going. It's going to have a 4-page story by myself and a wonderful artist named Leonardo Herrera, called Alice Revisited. It's going to have a six page story called "Rout of all Evil" by myself and Louis Small, Jr. The premise there is that it's a horde of arcane knowledge about [illegible]

[illegible] Cards II. We have collected some [illegible] artists on the planet and taken all [illegible] about cards, and are putting it into [illegible] card set. [illegible] going to give you [illegible] come [illegible] will include [illegible] and more, including guys like Joe Jusko, [illegible] a few surprise artists, some never seen [illegible] and quite you've always wanted [illegible] Chaos! stuff.

Rolling further on into the [illegible] year, we have the first Lady Death [illegible] and I will begin working on any day now. It's titled The Odyssey. It will take readers to places we've never been before, and before [illegible] friends, we'll see a classic Christmas ornament [illegible] with Lady Death [illegible]

often towards outreach markets. Meaning the major pop culture. The MTV generation. We're looking at a generation of people who consume, unknown, who don't tend to be preachers to, who don't believe in hype, none of which are an involved with. We just want to tell a good story. If you look pop culture-ish, you'll see that musical artforms such as hardcore, alternative, and grunge rock etc. are very popular. They're spreading out into the suburbs, and they still only connect to grown-up opinion. And because is there to supply those people. We find that there's been somewhat of a spectacular success. We started out kind of gruesome and cultish, where people who are into the horrific got into our stuff. They told their friends. And then suddenly, someone who wasn't reading comics is reading ours. That guy told his friend, who is a comics reader, and was trying to get his girlfriend into reading comics without it. Originally, she wouldn't read a damn thing, but now she's reading **Lady Death**. Infinity Comics has successfully pulled in readers from the outside

because we're doing what we love, and I don't r
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that it doesn't get diluted. No
compromise in any way, shape or form because
it is really unnecessary because our group of the
stuff is really where the sources is heading.
Finally, I think you'll see Chaos! Comics as a
genuine company as well. You'll be able to see
comics, but you'll also be able to get jewelry,
and magazines ... we see ourselves as
of the Hero Initiative of comics. I think we're
still g
lot of good stories

A GOOD GIRL IN A BAD SITUATION

*Shi debuted in the pages of **Razor Annual** #1. From there, William "Billy" Tucci decided to self-publish his creation, and **Shi** has gone on to become one of the most successful independent comics ever. **FAN**'s Rob Samsel sat down with Tucci (and his Doberman, Gypsy) on a beautiful sunny day at his house in suburban Queens, New York. While Billy fought his allergies all afternoon, we managed to find out how Tucci has been able to buck the system to create one of comics' more compelling female lead characters.*

How did Shi come into existence?

You've got two big projects coming up for summer. First, tell us about Shi/Cyblade crossover.

Bad girl, you get involved with Pretty Baroness, and how did Shi first appearance end up in Razzle Annual #1?

Shi often said that your books are a "Bad Girl" book. And Shi became a hit, we've seen numerous new titles be sent in on the "Bad Girl" genre. How do you relate Shi successes to those other books?

What are you doing to get Shi back on schedule?

participate for the remainder. Many of the smaller publishers are at war and each others throats and the big guys are just laughing at them. All the while the fan base shrinks with the ever increasing dedication of each remaining fan from months of never ending hiatus.

One of the many things I've learned from Crusade is how good the fans really are as a whole. As well, we've gotten more exposure to the comic book community than we ever thought possible. We've met some truly fantastic people in the comic industry that don't get publicity. Some of the best people I've met are the guys at Diamond Distribution. We've been invited to their picnics, parties, and dinners. Those guys are the backbone of the industry and I'm glad we've had the opportunity to get to know them. We've also met some great people at Wizard and Comic Shop News. Both companies have been very supportive of us and we've had the opportunity to work with them on a number of projects.

The second Ms. Summers project is Sue Storm/Invisible Woman the showdown on it?

Sue Storm/Invisible Woman is a character who has been in a state of near nothingness for a long time. A very good friend of mine, Jo Duffy, had written a story in which Sue Storm was the scene, more or less, of the battle at the end of Hulk 2099.

In the story Sue was the medium for the Hulk and you got to know her a little and then, as comic book readers do, she was gone. From the beginning of Warriors of Mars I was in love with the character. We've had some great stories so far and I'm very proud of them. Jim Lee, Scott Williams, and Dave Sharpe have been very supportive of Sue and I'm really happy with the way she's been handled. Those guys are a pleasure to work with, period.

Do you have other Sue-centric projects in the works?

I have a few more stories in the pipeline for Sue. Issues #3 and #4 will be six parts each and will have Mister Crusade appearances. I have a few favorite artists in the industry and you can bet I'll be using them for Sue stories as well. We will be doing some guest appearances, and conventions, and the occasional trade show. Sue will be a busy girl. I'm also thinking of doing one more with Lee Weeks, and I'd love to do a mini-series with Sue. I'll just have to see how it goes. I'm also working on a movie pitch for the Warriors of Mars, and I'm looking to get that out to the various studios before the end of the year. Wish me luck.

We know you've been speaking to some Hollywood types concerning a Shi movie. Any movement on that front?

I've had some interested people approach me on a couple occasions. Currently the rights to Shi are with Universal. We've had some interest in the property, but nothing serious enough to get excited about. We're not actively pursuing a movie deal for Shi right now. We're talking to Jim Lee about doing a Shi video game. We've had some interest in that as well. We're talking to a few companies about it. We're also looking at doing a Shi comic book. We're talking to Jim Lee about doing a Shi comic book. We're talking to Jim Lee about doing a Shi comic book. We're talking to Jim Lee about

CONTEST

Who knows what evil lurks in the hearts of men...errrr... the

ShadowBart?

Simpsons creator Matt Groening and Image co-founder and ShadowHawk creator Jim Valentino came up with this strange character for a very rare chase card that was part of the 1994 Images of ShadowHawk trading card set. Now hold on to your seats (we mean that, stand up now and grab your seat) — we've got an UNCUT sheet of these treasures to give to a truly lucky fan!

Grand Prize (1) An uncut sheet of ShadowBart cards

First Prize (1) A set of ShadowHawk comic books including some asheans, gold editions, trade paperbacks, and #1's — all signed by Jim Valentino

Second Prize (1) A complete set of Images of ShadowHawk trading cards, including chase and promo cards

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No purchase necessary. Print your name, address, and telephone number on the entry coupon or a 3 x 5 card and **mail it to: Gemstone Publishing, Inc., ShadowBart Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093**. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by October 1, 1995, which is the closing date of the contest.** Winners will be selected by a random drawing to be held no later than October 15, 1995. Winners will be notified by phone or mail by October 30, 1995. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. One entry per person. Contest is open to everyone except employees and their immediate families, or agents of Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: uncut sheet of ShadowBart cards: $1000, set of ShadowHawk books: $475, trading card set: $150. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow his/her name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This offer is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. ShadowHawk ™ and © Jim Valentino. ShadowBart © 1994 Matt Groening Productions, Inc. The Simpsons ™ and © Twentieth Century Fox Film Corporation. All rights reserved.

Way beyond ShadowHawk, Jim Valentino is...

SPACEBOUND

by L.T. Dundy

Jim Valentino first came to the attention of readers with his comic **normalman**, published by Aardvark-Vanaheim. Following a change in art styles, he landed at Marvel and took **The Guardians of the Galaxy**, a band of space heroes, from obscurity to popularity. At the height of his own popularity, he left Marvel to co-found Image Comics. There he formed his own studio, Shadowline Ink, and created **ShadowHawk**. After receiving an unusual amount of coverage from the mainstream press, ShadowHawk died of AIDS, ending the series. Now Valentino is changing directions again and heading back to space. **FAN**'s L.T. Dundy spoke to him about his new series, **The Alliance**.

The ALLIANCE
I'm like a roller coaster ride, you have to go up a really steep hill before, finally, we'll let you go. We're going to bring you up and then bang you over the edge for about a half of a heart beat, and then...

FAN: What's the low down on The Alliance? It looks like you're going back to outer space.

Valentino: I am going back to outer space.

Anyplace particular?

It takes place in a triple-sun star system. The main focus is on a star called Proxima, the system itself is called Trias. The star that we're concentrating on is the yellow star, a G-class star similar to our own. There's a bloated orange star called Kau, and then there's a third red dwarf star. There are four different solar systems inside of this configuration of stars. Each star has it's own planetary system, and then there's a planetary system going around all three of them.

Is that possible?

I read it was possible in a **Scientific American** a couple years ago [laughter]. At any rate, what's happening is there are three planets right in a row, Gorax, Dahnae, and Tiberius. The Gorasion's are analogous to your Klingons, that kind of race, war-like, aggressive.The Dahnaans are very similar to Earth. Their whole culture, everything about them is extremely Earth-like, including the fact that they have multiple indigenous super beings. The Tiberians are more analogous to the Vulcans, I would say... technologically advanced, etc.

These worlds are very close to each other, relatively speaking. Are they interacting?

The Gorasions are building a booster station at the la grange point between their planet and Dahnae, and they've invaded Dahnae for slave labor. What they plan to do is to go to the next solar system, do the same thing, and then they want to build a larger station in between their stars, so that they can go to other stars. Once they've conquered [their whole area], then they can move on. They don't have faster than light-speed capabilities.

How did the Gorasions enslave Dahnians if there were super heroes around? Are they more advanced?

Well, their technology is borrowed from the Tiberians. The Tiberians don't have the same motives for wanting to go out into other solar systems that the Gorasions do. The third star, the red dwarf, has only one planet. The legend is that God lives on that world. And the Tiberians want to know who or what God is. So, that's why *they're* doing it, but the Gorasions don't know this.

Okay, that's the background. Tell us about your characters.

Into that situation we're throwing our main cast of characters. They're being led by a guy named Doctor Infinity. He's a mysterious being of unknown origin who's been around for a very long time. There's a young Dalmatian girl named Integrity, who has spent pretty much all of her life trying to live that name down. There's the last known surviving Dalmatian super hero, and his name is Zapl, he's a kid, he likes to super speed, and as he flies he builds up bio-electric energy. The faster he goes, the more powerful the energy build-up is. There's a young Tiberian girl named Alpha, who has telekinetic powers. There's Firepower, he's the guy in the armor. And the last one is Klone. Klone lives on a planet in the strange sun system, and he was in a world where there are five species nations, all of whom are locked in a cold war with one another with bio-chemical weapons. His presence alone has upset the balance of power. That's the main cast.

What kind of situations are you going to be putting them in?

The Tiberian involvement isn't something that any of them are really aware of. This is going to take quite a few issues to get through. Basically, unlike **The Guardians of the Galaxy**, just to pull a name out of a hat, this story doesn't start out with a bang. We're just introducing all the various characters, bringing them all together, like pieces of a puzzle, as we go along. So, it's going to be a bit... not slower paced, but it's not going to be a hundred miles an hour to start off with either. It'll be like a roller coaster ride: you have to go up a really steep hill before, finally, we'll let you go. We're going to bring you up and then hang you over the edge for about a half of a heart beat, and then... zoom!

Is this an idea you've had for a while or is it just something you came about recently?

It's been percolating for a very long time, and some of it found it's way into **The Guardians** when I did that book. It predates the **Guardians**... As a matter of fact, it predates any of my super hero work. It started out initially a long time ago, a hundred thousand years ago, as a basic outline for a prose novel that I was thinking of writing called *Tyros*. Then, when I was changing my style I met two artists who were also just starting out in mainstream comics, and we would hang out together and stuff, and we were looking for a vehicle for me to try and approach the more mainstream publishers with. I wasn't overly confident about what I was able to do, but I knew I could write. We figured I was going to write and a friend of mine named Brian Murray was going to draw it . Brian, myself, and Rob Liefeld kicked around a whole bunch of ideas about this. Then it was put away for a very long time and not looked at. When I did **The Guardians of the Galaxy**, I think I pulled it out a little and pulled a few things here and there from it.

Then what?

Then I was talking with Keith Giffen, at about the time when he was working on **Images of the ShadowHawk**, about **The Guardians** and **The Legion of Superheroes**. As it turned out, we were both really cheated that we didn't finish

our stories. Keith and I decided we were going to do a book called **The Galactic Legion**, which we figured would piss both Marvel and DC off. You know, fine with us. As it turned out, in order to pull the story off, we basically had to recreate the entire DC and Marvel future universes, and that was just too much for even Keith and me to do. It would just be impossible. While Keith and I were discussing this, I pulled out all my old **Guardians of the Galaxy** books and I reread them all to try to get a feel for where I was going and what I was doing then. I found that I really missed doing it. I looked back in the files, and I pulled this out, and that made the decision for me. This is what I'm going to do. ■

am going back to outer space.

DON'T ASK JACK

by

Neil Gaiman

NOBODY KNEW WHERE THE TOY HAD COME FROM, WHICH GREAT-GRANDPARENT OR DISTANT AUNT HAD OWNED IT BEFORE IT WAS GIVEN IT TO THE NURSERY.

It was a box, carved and painted in gold and red. It was undoubtedly attractive and, or so the grown-ups maintained, quite valuable — perhaps even an antique. The latch, unfortunately, was rusted-shut, and the key had been lost, so the Jack could not be released from his box. Still, it was a remarkable box, heavy and carved and gilt.

The children did not play with it. It sat at the bottom of the huge old wooden toybox, which was the same size and age as a pirate's treasure chest, or so the children thought. The Jack-in-the-Box was buried beneath dolls and trains, clowns and paper stars and old conjuring tricks, and crippled marionettes with their strings irrevocably tangled, with dressing-up clothes (here the tatters of a long-ago wedding dress, there a black silk hat, crusted with age and time) and costume jewellery, broken hoops and tops and hobby-horses. Under them all was Jack's box.

The children did not play with it. They whispered among themselves, alone in the attic nursery. On grey days when the wind howled about the house and rain rattled the slates and pattered down the eaves, they told each other stories about Jack, although they had never seen him. One claimed that Jack was an evil wizard, placed in the box as punishment for crimes too awful to describe; another (I am certain that it must have been one of the girls) maintained that Jack's Box was Pandora's Box, and he had been placed in the box as guardian to prevent the bad things inside it from coming out once more. They would not touch the box, if they could help it, although when, as happened from time to time, an adult would comment on the absence of that sweet old Jack-in-the-box, and retrieve it from the chest, and place it in a position of honour on the mantlepiece, then the children would pluck up their courage and, later, hide it away once more in the darkness.
The children did not play with the Jack-in-the-Box. And when they grew up, and left the great house, the attic Nursery was closed up and almost forgotten.

Almost, but not entirely. For each of the children, separately, remembered walking alone in the moon's blue light, on his or her own bare feet, up to the nursery. It was almost like sleepwalking, feet soundless on the wood of the stairs, on the thread-bare nursery carpet. Remembered opening the treasure chest, pawing through the dolls and the clothes and pulling out the box.

And then the child would touch the catch, and the lid would open, slow as a sunset, and the music would begin to play, and Jack came out. Not with a pop and a bounce: he was no spring-heeled Jack. But deliberately, intently, he would rise from the box, and motion to the child to come closer, closer, and smile.
And there in the moonlight, he told them each things they could never quite remember, things they were never able entirely to forget.

The oldest boy died in the Great War. The youngest, after their parents died, inherited the house, although it was taken from him when he was found one night in the cellar, with cloths and paraffin and matches, trying to burn the great house to the ground. They took him to the madhouse, and perhaps he is there still.
The other children, who had once been girls, and now were women, declined, each and every one, to return to the house in which they had grown up; and the windows of the house were boarded up, and the doors were all locked with huge iron keys, and the sisters visited it as often as they visited their eldest brother's grave, or the sad thing that had once been their younger brother, which is to say, never.

Years have passed, and the girls are old women, and owls and bats have made their home in the old attic nursery, rats build their nest among the forgotten toys. The creatures gaze uncuriously at the faded prints on the wall, and stain the remnants of the carpet with their droppings.

And deep within the box within the box, Jack waits, and smiles, holding his secrets. He is waiting for the children. He can wait for ever. ■

Photography by Rick Popham, Sculpture by Lori Greene 93

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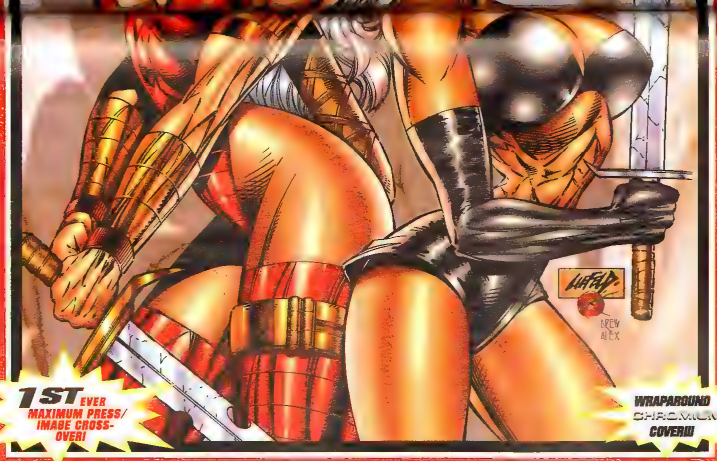
THE "ETERNAL GODDESS" & THE "HEAVENLY BODY"



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JEFF DILLON, GIVE ME A HEADLINE! or HEY! KIDS IT'S JAPANESE COMICS

BY MICHEAL LINSEY

What comic book sells over 2 1/2 million copies a week? **X-Men**? **Spawn**? Nope, it's **Shonen Jump**. Don't be upset that you've never heard of it, because it's a Japanese comic book, sold along with millions of copies of many other serials in a country with a population that is only half the size of our own.

"Manga" is the Japanese word for comics, representing a multi-billion dollar publishing world composed of thousands of artists toiling away around the clock and tens of millions of fans hopelessly relishing the vast universe of titles. For the most part, this wonderful swirling mass of comics has stayed in Japan until lately. Now, more and more American-based publishers have been bringing works in to translate, retouch and reprint or have been using the unique style and storylines to spread the wealth.

But, the Japanese don't just read comic books, they absolutely devour them. Boys and girls and men and women of all ages read Manga every chance they get — there is no social stigma that comes are "just for kids." They are, rather, a healthy and accepted addiction. In the word "manga" itself — "ga" means picture and "man" means involuntary.

As you can imagine, not all of the extraordinary volume of Manga is top notch. There are tiers of quality from very low to very high, but there is a great amount that is not just very good, but refreshingly different from what we are used to in the American comics scene.

Since the late 1980's, more and more American publishers have been taking notice and bringing in increasing quantities of Manga of the highest quality.

Although what exists in terms of Manga in the states is a mere pinprick compared to the volume and variety of titles in Japan, there is a growing variety of titles coming out from publishers in the U.S. who are committed to the genre and know that the converts will not just keep coming, but will stay. This is our current library of titles we recommend in the main categories:

Crime (pulp) fiction: Sanctuary and **Crying Freeman** (Viz) both Asian mafia tales drawn by artist Ryoichi Ikegami. Amazing art and terrific stories that make them hard to put down.

Cyberpunk: Akira (Epic) the classic that got it all started, put into color by Marvel.

Fantasy: Nausicaa (Viz) an epic ecological tale in a purist's clean black and white.

Print anime: Japanese animation adapted into a full-color American comic books — **M.D. Geist** (CPM Comics) high-octane post-apocalyptic thriller featuring an American comic artist and Japanese anime artist working together.

Humor: perhaps the hardest type of Manga to appreciate, but with the most loyal American fans, try **Ranma 1/2** (Viz) and **Project A-KO** (CPM Comics).

Horror: Devilman by legendary artist Go Nagai, colored by Verotik... Also **Panorama of Hell** from Blast books (it's horrifically sick).

THIS MONTH'S PICKS:

MANGA

Crying Freeman Perfect Collection by Viz

Sanctuary #4 by Viz

Appleseed Data Book by Dark Horse

Anime

Soleryuden by U.S. Manga Corps

Barefoot Gen by Streamline Pictures

Patlabor I: The Movie by Manga Entertainment

Domu #1

Here's the skinny: it's a psychic-powered showdown between a crazy old man who acts like a spoiled little brat and a young but wise girl who may be the only one who can stop him!

Katsuhiro Otomo's 1983 breakthrough work, **Domu**, is being published for the first time in English by Dark Horse in a series of three 5" x 8" paperback books. Otomo, a manga artist and filmmaker, gained fame in the United States through his comic book and animated film, **Akira**. The comic book helped establish manga as a viable form of high comic art in the United States, while *Akira* the movie has opened the collective public mind to mature-themed, adult animation. Until now, no other Otomo work has been published in America. With **Domu**, readers will not be disappointed.

Domu #1 tells a page turning suspense story from cover to cover. At first there is the mystery, a man jumps off the roof of his building in a public housing project. Looking into it and other unsolved deaths at the same housing complex, some police come to conclusions about ghosts and spirits. In fact it is an old man who possesses massive physic powers. He has been manipulating people to hurt and kill themselves, in a scene where he sends a very young child plunging down from 10 stories, old man Po meets Etsuko, a young schoolgirl who has psychic powers much more powerful than his own. The stage is set for a battle between Etsuko and old man Po — which I presume will take place in volume 2 or 3.

The artwork in **Domu** is particularly stunning. Dark Horse wisely chose to print this book in black and white, so that readers may appreciate the true strengths of Mr. Otomo's fine line. Otomo's stunning architectural landscapes suffer a bit under the heavy colors of **Akira**, and it is refreshing to see the art here in a pure state. The story itself flows along, not twisting and turning, but telling a progressively disturbing tale about psychics. In the first 30 pages there's not much of a hint as to who is responsible for all the deaths, but by the last page of #1 (which is 74 pages) your eyes are wide open. The highest points of drama in the story are those dialogue-minimal sequences in which old man Po takes over an innocent person's mind so that he can kill them. Large panels and heavy uses of black (sometimes to represent shadow, sometimes to represent blood) heighten the drama.

The book itself is printed in a paperback book format similar to **City of Glass** and **Maus**. It is also a closer to the real experience of reading a collected volume of Japanese manga (although the real thing would be two or three times larger than **Domu** #1's 74 pages). For $5.95, you get a lot of very good comic.

— **David Bernstein**

Sanctuary

The life of the Japan's criminal underworld and the highest levels of national politics intertwine in **Sanctuary**, an erotic thriller written by Sho Fumimura (**Fist of the Northstar** under the pseudonym "Buronson") and Ryoichi Ikegami (**Mai the Psychic Girl, Crying Freeman**). Even if you hate politics, Ikegami's dynamically realistic art style and the story's eerie parallels to real-life scandals in Japanese politics are sure to draw you into this gripping story.

The story opens with Roppongi police station's new deputy chief Ryoko Ishihara deciding to jump-start her career by cracking down on a local crime boss, the youthful Yakuza leader Akira Hojo. With his deceptively clean-cut appearance, Hojo seems to present an easy target for the new deputy chief. But little does she know that Hojo is hard at work on bigger plans than she can imagine — a blackmail scheme to bring down a respected politician, a member of the Japanese "Diet," or national congress. To make things even more interesting, the dietman's loyal secretary, the tall and handsome Chiaki Asami, is revealed to be Hojo's partner in crime. Mixed in with the political intrigue and Yakuza gun play, the pair's objective begins to unfold — to change the very face of Japan!

As refugees from the killing grounds of Cambodia, when Hojo and Asami came to Japan as teenagers they were appalled by the country's complacency and lack of spirit. They made a pact with each other to try and change the Japan they found into a strong country, capable of handling whatever threat the world could present to it — a sanctuary all their own. To accomplish their goal, Hojo quit school and went underground, beginning a career of crime in Japan's Yakuza underworld, while Asami established a respectable image, continued with his schooling and studying politics. Working together, there is little they cannot accomplish.

A fascinating cast of characters fleshes out the story — Ishihara, the beautiful deputy chief, whose obsession for Hojo becomes less professional all the time; Tokai, the rough and always randy Yakuza who used to be Hojo's boss; Tashiro, Hojo's faithful right hand man with a debt to his unusual boss, plus politicians, thugs, Hong Kong mobsters and financial sharks. The stakes are raised even higher as Asmai is elected to the diet and Hojo gains more territory, prompting the other gangs to begin an all-out war!

Currently four graphic novel volumes of **Sanctuary** have been released in English. Be sure to pick one up and find out what happens!

— **Julie Davis**

Patlabor 1: Mobile Police

Ya' want mystery? ya' want gritty crime drama? ya' want giant robots. (do I sound like a car salesman ?) Well... Patlabor 1: Mobile Police is the video for you. Set in the near future, the year 1999, the Mobile Police have really big guns. So what?! You should see the giant robots that go with'em. These Mechs ,called Labors, are used to fight the new wave of hi-tech criminals that would use Labor technology for evil means.

Riddle me this! what does a mysterious suicide of a brilliant scientist involved on the massive Babylon Project, the brand new Mobile Police AV-XO Zero Labor, and a berserk prototype tank have in common? I ain't tell'in, watch the movie.

But seriously, this is a taunt crime drama, mixing suspense and science fiction to produce a truly thrilling piece. When Patlabor cops Noah Izumi and Azuma Shinohara investigate an unexplained wave of rogue Labors terrorizing the city, they uncover a sinister revenge plot to infect Tokyo's eight thousand Labor Population with the deadly disease known as. BABEL.

With an approaching typhoon set to trigger the devastation, Noah, Azuma and their teammates struggle at breakneck speed to destroy the source of the virus.. the giant Babylon Project tower.

Its a die hard, all-out fight to the finish in this sci fi police drama set against the back drop of danger and hi-tech revenge

-**Jeff Dillon**

YOU WANNA PLAY GAMES?

BY STEVE FRITZ

August is going to be the hottest month the game card industry has ever seen. If the Magic World Championships isn't enough (in Seattle August 4-6), then the sheer volume of new games and expansion sets being issued this month staggers the imagination. Let's stop wasting words and get started.

FLEER MARVEL OVERPOWER

Sick of Marvel plots these days? Fleer's new **Marvel OverPower** game card set should make up for it. After all, you can now have the Thing whomp on Gambit's head with a lamppost, just as it should be.

Heck, you can have the Silver Surfer show Cyclops what an energy blast is really about. You can even have Captain America lead your own hand-picked team of Avengers against Magneto and his own team of evil mutants. You can do all this with Fleer's first card game.

As most people in the industry have known for quite some time, this game has been in the works for a long time. According to the marketing manager on the job, Steve Domzalski, Fleer's been at it for over a year.

What drove Fleer president Bill Jenas crazy, who in turn then drove everyone else in the company crazy, was that the game engine (the actual rules and play of a game) didn't live up to his specifications. He wanted a game that would take minutes to learn, yet take years to master. Several designs were tried and eventually rejected. Finally, they took the best of several ideas and threw out the flack.

OverPower is a mission-oriented game. There are special cards that give certain missions to complete. You and your opponent have a team of five Marvel heroes/villains each, and while one player tries to get his heroes to complete one of these missions, the other player is having his characters do their darndest to stop it. Each character has several different types of power, also. For instance, the Silver Surfer's energy level can turn the Hulk into green toast. On the other hand, if the big green tank manages to lay a haymaker on him, the Surfer will probably be exploring a very distant part of the Marvel cosmos.

Fleer has designed six pre-sorted starter decks. Each deck is themed. Two are based on the X-Men, two on classic Marvel heroes, and two are based on Marvel villains. The deck also comes in with a wide selection of compatible mission, character enhancement and interrupt cards. The reason for the presorting of the cards is so you can open up a deck and start playing immediately. The starters are also cheap at $5.50 for a 60-card deck.

From there, you can add more heroes, villains, mission and other cards from booster packs. According to Domzalski, the cards in the boosters are not in the starter decks. This way you can then start building your own Marvel hero teams to your own specifications. For the premier edition there are 45 of them alone. The boosters go for a whopping $1.50 a pack as well.

I've also tested the game and couldn't help but like it. Looks like a winner to me. Furthermore, it stands a chance to do something the game card industry is in serious need of, and that is bring in a whole new set of players to the mix. Not that I'm knocking the **Magic** players in the slightest, but not everyone is into the game, the most prominent of them being heavy comic fans. If **OverPower** catches on with them, then that will help the game card market grow considerably. Personally, I think it will.

ANOTHER COMIC CCG TO GO WILD OVER

We're not done with comic-related games this month. WildStorm Productions announced it's doing a game set of its own. Called **WildStorms: The Expandable Super-Hero Card Game**, it's also slated to ship this August. It will feature all of the WildStorm characters including Gen 13, Wild C.A.T.S., StormWatch, Team 7 and all the others. This one is more a direct combat game with the objective being to try to control three different battlefields. Set composition is supposed to be made of over 120 characters, with the actual full set being about 315 cards. A starter deck will be composed of 60 cards, of which 45 will be common and the rest will range from uncommon to super-rare. A starter deck will sell for $7.95. Booster packs will contain 15 cards of which the mix will be 11 common, 3 uncommon and 1 rare. The boosters will sell for $2.25 a pack.

DELPHER RELEASES WARP PACKS

The long-rumored *Star Trek CCG Warp Packs* are finally going to hit the market. The best thing of all is the packs are free. For those who don't know, the *Warp Pack* will consist of 12 different cards from the game. Better still is 5 of the cards in the pack are new. Best of all, 1 of these new cards is of Montgomery Scott. For those who have just come from the other side of a wormhole, Scotty actually did two appearances with the *Star Trek TNG* crew, which are the core of the game, one on the TV show and the other on the last movie. Anyone can get a *Warp Pack* by writing directly to Decipher c/o Free Warp Pack Offer, 253 Granby Street, Norfolk, VA 23510-1813. Include an SASE. By the time you read this, the **Star Trek Two Player** game should also be out. Decipher has announced that it will also contain 24 new cards. The first quarter million of these pre-sorted sets will contain another preview card that should keep Trekkers going ballistic: Spock. Now don't sit there and tell me that everyone's favorite Vulcan can't move a few 100,000 of these sets, OK? As Decipher has been promising since last year, the 60-card decks are made to be whipped open and played immediately. They are being done in conjunction with Parker Bros., who will be marketing them to major toy and other general retail outlets. These cards will have white borders and an unlimited production run (with the exception of the Spock card). It should be in the stores by this August.

DOOMTROOPER GOES CORPORATE

The next **DoomTrooper** expansion set will also ship this August. Called *Warzone*, it will focus on the five Corporations who also do battle against the Dark Legion when not fighting themselves. The set will add an extra 100 cards to the rapidly expanding **DoomTrooper** universe. Suggested retail should be about $4.00 a pack.

Heartbreaker Hobbies recently announced its doing new card games based on James Bond, the *Highlander* and *The Crow*. More on them soon.

WOTC CHRONICLES

You think I could let a column go by without some mention of Wizards of the Coast? Actually, August is a good month to talk about them as that's when their *M:TG Chronicles* set comes out.

Chronicles is composed of what WotC feels are the "best" of their *Arabian Nights*, *Antiquities* and *Legends* expansion sets. They will also be permitted in Type II Magic Tournaments as an extension of the current edition basic 4th Edition set. Skaff Elias, the marketing manager of the set, will not give out exactly what cards are going in *Chronicles*, but he did assure me that you should have easier access to a number of rare cards that used to cost you an arm and a leg. Furthermore, these cards will be an unlimited production. So, all you OOPs price gougers out there should take notice: *Chronicles* will be sold in 8-card booster packs. They should go for about $2.00 a pack, although that's subject to change as of press time.

IT'S A BUSY GALAXY

Companion Games thought up a way to make sure people go into the stores and bust open their packs. They've inserted four different redemption cards in their latest editions of **Galactic Empires**. Three of these cards can be redeemed for $1,000 and are found in their *New Empires* expansion boosters. The last one can be redeemed for $10,000 and is in the Primary Edition boosters.

MAD DOG! MAD DOG!

The name of the collectible card game **Rage** (based on the storytelling game **Werewolf: The Apocalypse** by White Wolf Inc.) sums up what it's like to play the game. You control a pack of werewolves (called Garou) and when you're not banding to fight the evil force known as Wyrm, you're battling other packs (controlled by your opponents) for the position of pack dominance. In your deck (which of course you customize) you have various combatants, items and special powers. You achieve victory by conquering the Wyrm, by overpowering rival Garou or by performing heroic tasks. Enjoy. This game will have you howling at the moon.

A short time ago, Todd McFarlane's Todd Toys took the toy world by storm with Spawn Series One and Two action figures. Well, he's done it again with the soon to be released Spawn: Series Three. Read on and find out why he may be considered the...

Picasso of plastic

BY JAMES BULLOCK

Less than a year ago, Todd Toys, a rookie in the toy world, made its critical — and someday historical — debut. The six figures comprising the first series of the Spawn line, based on the hit comic book creation of the company's namesake, were widely acclaimed by kids, collectors and members of the industry alike and immediately earned Todd Toys its place among the top action figure producers. The reason for this success need not be stated in words, but can, rather, be summed up simply by looking at the figures. Todd McFarlane's dedication to excellence in sculpting detail, color and overall quality led to the creation of one of the most attractive figure assortments that this hobby of ours had ever seen. This remained true until earlier this year when the second series **Spawn** assortment essentially dwarfed its predecessors. The six new figures were twice as detailed and, consequently, twice as impressive. With this addition, Todd Toys confirmed its abilities and solidified its position among the leaders of the pack.

Having set the new standards in an industry now under a great deal of pressure, one is left to wonder what Todd Toys will be doing next. Is it possible for them to continue to improve and achieve greatness from behind a wall of such growing expectations? It is with this in mind that I excitedly tore open the envelope with the tell-tale logo and feasted upon its contents. Inside were the pictures that I feel privileged to present to you here, loyal **FAN** readers, of the Todd Toys Fall 1995 lines. As anticipated, the figures are better than ever.

The third series **Spawn** assortment contains seven all-new standard size figures including **The Redeemer** **Ninja Spawn**, the truly cool **Cosmic Angela**, **Vertebreaker** and **The Curse**. It also includes a new **Violator** with different detailing and **Spawn** in a yet-to-be-named new costume. Two larger figures are planned, as well: the really trippy **Future Spawn** and **Medieval Spawn** on his trusty war horse. A **Spawn** vs. **Malebolgia** two-pack is also expected to be released as a limited edition. The set will apparently contain the original versions of the figures with no notable changes. Two new vehicles will complete the series: **Violator's Chopper**, which is quite a hellish hog, and the very "Warhammer 40,000-ish" **Spawn Air Cycle**.

For the first time, Todd Toys has branched out and opened its doors to other lines. They didn't have to leave the Image universe to do it, however.

Hoping to build on the success of the **Spawn** line and Playmates **WildC.A.T.s**, Rob Liefeld's **Youngblood** and Whilce Portacio's **Wetworks** have joined the Todd Toys Family. Yes, the figures are just as dazzling, if not more so, as any Spawn figure to date. The **Youngblood** assortment includes **Troll** (possibly Wolvie's long lost brother?), **Sentinel**, **Shaft**, **Dutch**, **Die-Hard** and the very well detailed **Crypt**. The **Wetworks** line is set to include **Doctor Bane**, **Mother-I**, **Grail**, **Werewolf** and **Vampire**, the latter two tie for best figure in my opinion. They are both spectacularly designed with excellent paint jobs.

No information is known regarding production numbers or case ratios at this time, so watch future issues for related coverage. I can tell you, however, that all figures are scheduled for release in mid to late September. This should be one of those instances in which kids and collectors will be looking forward to the end of summer!

10. Angela

10. ANGELA

Although down quite a bit from last month due to a greater store availability, **Angela** still maintains higher demand than most toys. Newcomers, however, are threatening her place in the top 10.

9. THOMAS RIKER

(7th Season Assortment)

Despite the fact that this figure is approaching the $40-$50 range in some areas, the limited number of interested buyers is compensating for the limited availability This is due, mainly, to a generally disenchanting secondary market trend among **STTNG** figures. However, watch for this one to be huge when the rest of the figures market catches on.

8. OVERTKILL

(With Five Cents On Meter)

That's right, get out all those first series **Overtkills** you stowed away and look at the parking meter. The far more frequent version has "5/10" cents in the window. A tough variation shows only "5" cents and is now demanding between $40 and $60! It is relatively low on the top 10 totem pole, however, because many are afraid to speculate on the figure fearing a possible future market flood or anticipating an acquisition from an ignorant collector.

7-6. TWO-FACE and RIDDLER

(Batman Forever Assortment.)

These figures enter the top ten this month with an impressive tie for 6th place. The two figures, as I predicted in issue two, are being extremely short packed to make room for generic Bat-versions. The market seems steady at $10 - $15.

5. Riddler

5. RIDDLER

(Legends of Batman Assortment)

This figure is tough. It has consistently brought $12 - $15 for the past few months and shows no signs of going anywhere but up in the future. It is definitely scarcer than this series' **Catwoman** and **Joker** which were thought to be good bets. I recommend having at least one.

4. STAR WARS Action Masters 4-Pack

Don't let the drop in rank fool you. This toy is still HOT! HOT! HOT! It's just that rumors of continued release of the entire series has slowed sales a bit. I predict that this will be the future gem of the pre-movie stuff and that further releases will have little impact on the current value of $50 - $60.

3. PHOENIX

(Original Card.)

This figure was already in great demand, but with the recent release of the new Toy Biz card designs including a rerelease of the Phoenix Saga figures on the new cards, a virtual feeding frenzy has ensued on the original carded **Phoenix**. By the time you read this, prices should be around $15 - $18.

2. Bane

2. BANE

Make no mistakes about it. This figure is a HOTTIE! It may be THE figure of the animated set for future completionists. It outsells old toughies like **The Penguin** and is maintaining its dominance over previous top new figures like **Poison Ivy** and **Killer Croc**, both of which are in demand, mind you. **Bane** currently brings anywhere from $10-$30 across the country.

1. MALEBOLGIA

For the third straight month, Spawn's demonic foe clings to his throne as the most demanded figure. The outlook for this figure, however, does not appear as promising as most would hope. The third series will not be released until after the summer, giving collectors ample opportunity to schmooze inventory clerks into giving them first crack at a new case. Buy with caution. The figure seems to have leveled off at around $25, so there's no need to fear that time is running out.

September 1995

FPG is proud to present two incredible new series of trading cards by Jim Steranko and Joe DeVito.

Comic artist, heroic fantasy painter, film-designer - Jim Steranko has done it all! He rocked Marvel Comics with his revolutionary storytelling style for Captain America, the X-Men, and Nick Fury: Agent of SHIELD. He set a record for illustrating more book covers with classic heroes - from Sherlock Holmes to The Shadow to Luke Skywalker - than any artist alive. He was the first to visualize Indiana Jones and the action of Raiders of the Lost Ark for the film. Now, his best and rarest paintings have been collected in an electrifying 90-card series from FPG.

STERANKO

Fantasy's Renaissance Man Makes His Mark on Trading Cards

DeVito

Joe DeVito has painted hundreds of book covers, including many of Bantam's The Further Adventures paperbacks, highlighting DC Comics' characters Batman, Superman and Wonder Woman. His spectacular artwork has also earned him a place as the current cover artist for the Doc Savage series. Now Joe's incredible art is collected for the first time in this high quality 90-card series.

Look for randomly inserted chase cards as well as 1,000 signed and numbered "Autographed" cards in both of these awe-inspiring series.

FPG™

© 1995 Jim Steranko and Joe DeVito. Produced by FPG.

The Tick, Steranko, Milk & Cheese, Games Galore To Make You Wheeze

By Max Gottfried

LOW IN CHOLESTEROL, HIGH IN YUKS

With diversity the cry of the alternative comics scene, 21st Century Archives takes a left turn from its usual path. They are the producers of superior quality trading cards featuring classic illustrators — Petty, Varga, Olivia and Leyendecker. Ryan Durkin's **Milk & Cheese, Dairy Products Gone Bad** is a 50 card series sliced right off the cutting board. Parents beware, when these two nasties come calling, lock up the kids and hide the small pets. Their growing cult following will have fans craving a taste for pasteurization. Keep an eye out this fall for homogenized foil packs and sets. Five Grade A foil embossed **Milk & Cheese** cards round out this delicacy.

"We do cards right." — So they say at 21st Century. Hey, who am I to argue? Their **Jack Kirby Archives** card series stood out from the competition. Now they're out to prove it again with **The Elvgren Pin-Ups**. The women painted by Gil Elvgren were more than beautiful scenery. They were the lusciously painted girl-next-door caught in embarrassing situations. I'll tell you right now, no "Elvgren Girl" ever lived next door to the Card Sharks. Maybe a squid or two. But you can take home all 50 girls in August. 5 "Bathing Beauties" are wrapped and embossed in foil.

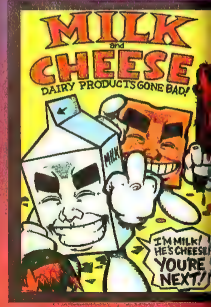
If **The Elgren Pin-Ups** don't excite, stimulate, titillate, Petty Girls II, the 90 second set of 50 cards plus five chase cards spotlighting the art of George Petty are also available from 21st Century Archives.

HAD ENOUGH OF THIS LAME-ASS WAY OF LIFE?

Well, Sharkettes, 21st Century Archives (up them again) is pumping out a zoodle of their awesome trading card sets. Last Christmas, it's Santa Clause, **A Nostalgic Collection. Collectible Trading Cards**. This 55-card set features jolly old Saint Nick as America's favorite pitch man, selling products from shaving cream to refrigerators, and cigarettes to liquor throughout the 20th century. Nothing cynical there, eh kids?

THE BIG BLUE BUGMAN HAS COMPANY (AND IT'S FLEA!)

It's Saturday morning, you're in your skivvies, bleary-eyed with the remote glued to your hand. Your breath smells from last night's cheese doodles. Blind, you hit the tube automatically to the Fox network. You finally start to come around as everybody's favorite super-hero leaps across the roofs of Bullbogs. Smashing them in the process. It's *The Tick*! Along with *Spider-Man*, *X-Men*, *Fantastic Four*, *Generation X* and *Bobby's World* are all saluted in **Fleer Ultra Fox Kids Network Cards** coming this August. 150 base cards are supported by 36 card pop-ups and nifty animation cels to chase after. This isn't the first card series featuring the Big Blue arachnid. Besides certain issues of the **Tick** which contained cards, New England Comics in 1994 issued 4000 individually numbered sets of 36 cards. A distinctive touch is each were personally autographed by Ben Edlund. Real boss!



MASTERPIECES,

"So take my advice and just bet your shirt."

ARMED AND DANGEROUS

Cardmaker Masterpieces 1995 features an impressive array of monsters, villain heroes and villains as rendered by Dave DeVries, Dimitri Patelis, Jon Foster (Bet you didn't know that pesky kid from The Simpsons?), and Peter Scanlan. We're talkin' 24 (get this kids) Canvas Cards. Yes, you heard the old trick right: Canvas Cards. The set also features 14 HoloFlash Cards spotlighting the X-Men, and 9 Lenticular Cards. The last time someone used "lenticular" in a sentence, your trusty Card Shark had to do some fast talking (Johnny Law. At any rate, what it means in this case is that there will be 3-D paintings on each of those nine cards. Pretty darn cool, eh? The set will be 90 regular cards, 1 Checklist, and those nifty chase cards. Sounds like enough to nab this Shark!

WE TO SCARE EARTHLY CREATURES 101

Ms. Oblina, and Krainan. No, they're not a law firm. They are the frighted ing monsters of a school for horror studying to scare the wits out of people ve to think of it, they're not much different than lawyers. Fleer Ultra sisters features 100 terrifying, yet funny cards from the Nickelodeon Car No screaming allowed when you open each pack to find a Monster Pupp or a randomly placed spine-tingling hologram. Master Barry, The Grumble dling attendance.

MVA-DEVIES

FPG has no shortage of super talented artists to call upon for future card releases. Take for example **Joe DeVito**. Not a household name, you say. Gee, he's only painted hundreds of book covers including many for Bantam's **Further Adventures'** series depicting Superman and Batman. Not familiar enough? How about his trading card work on **Superman - Man of Steel**, the **DC Master Series** or the latest **Spider-Man** series. Get the picture? Good. Now get these pictures. 90 or more unforgettable images are coming this September. Devotees of DeVito will desire one of the 1000 cards signed & numbered by Joe.

IS THAT A SOHEI KNIFE IN YOUR POCKET OR...?

Talk about starting at the bottom. William Tucca has worked every lame-o job under the sun, but never lost his focus to bring to life his comic creation. After a year of procreating, the tale of a Japanese art dealer by day and avenging angel by night is prese- ted in 90 chromium cards! **Shi Ali-Chromium Collector Cards** from Comic Images will arrive late in August by way of Comic Images retelling the sensational story of Shi for the first effect the Card Shark recommends viewing these cards over a plate of sushi. That's raw a- No, he's does not count.

IT'S A WATERWORLD AFTER ALL

Now this is a place your Card Shark can like. *Waterworld*, MCA/Universal's summer blockbuster movie, has been called "*Mad Max* on the high seas." Stories of the film's expandaw budget have outshadowed the story itself. Its a world without dry land starring and produced by Kevin Costner (Mariner). A mysterious child holds the key to a forgotten place. Dennis Hopper (Deacon) plays the sinister adversary. Wild weaponry, berserk-o vehicles and sensational visual effects will have Jacques Cousteau rockin' in his dingy. Fleer captures the compelling action on 150 cards. No rubber duckies, but chase cards include double foil, prismatic foil, and holograms.

THE GAMES THAT CONQUERED THE EARTH

It may sound like a bad 50's horror movie, but they're coming to your town, taking over innocent people, robbing them of their minds, controlling their every action. Heaven help us. We've been invaded by... The Card Games! Due to the overwhelming popularity (and profits) of **Magic: The Gathering**, every mother and their son is producing a card game. Comic Images unveils **Star Quest: The Regency Wars**. Frazetta, Barr McNabb and many more are on the 325 cards. **Skybord: Into the Vortex** blasts off from Skybox. Julie Bell, Brom, Dorman are some of this team's line-up. Presented in September as the **Creator Master Series**, the cards interplay with the CD-ROM game dynamic

a month later **The Marvel Overpower Card Game** is Fleer's contribution to this battle. With the help of the Marvel Universe characters, they come out stomping the other guys. 300 different cards available in starter and booster packs. FAN's own gaming card columnist, Steve Fritz, can best provide you with the insight for this and more gaming cards in the future. Even the Card Shark has trouble swallowing all these cards. I'll stick with my 1978 **Marvel Comics Super-Heroes Card Game**. Produced by Milton Bradley with 39 oversize character cards for ages 6-12. If any of you six year olds have the guts to play against the Card Shark, I'll take on all challengers.

IF I HAD A HAMMER

Remember all those great Hammer films? *Frankenstein, The Mummy, Dracula*... that whole crew. Fitting company for a Shark, if you asked me. At any rate, Cornerstone Communications has plundered the depths of the Hammer vaults for their **Hammer Horror** set. At press time, the Card Shark didn't have the skinny on the set or subsets, but count on a "Hammer Harem" subset to include their leading ladies such as Raquel Welch, Ursula Andress, and Susan Strasberg ■

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MEGA BYTE ME

Justice League Task Force

Let's get right to it — **Justice League Task Force** is a street-fighting-type game, you know it and we do too. So what — it's a hoot to see the (virtually) whomp that do-gooder Superman's butt, and see whether Wonder Woman can handle a kick in the chin. The quick story is that big, bad Darkseid is out to conquer Earth, with the help of henchmen (or beach-people) Cheetah and Despero. Through his machinations, he sets the JLTF certain each other. With that out of the way, you pick a character and go at it in two out of three rounds of helming action.

Okay, enough of all that — here's the A-Team:

Superman: Big, strong, hard body. Since he can fly (okay, it's more like hovering and soft), his forward flying punch does a good deal of damage. As does his Freeze Breath and Heat Vision.

Batman: The comic book version: blue not black. He's in his full, well, but since he is also the most powerful, tossing the Batarang replaces a super-power attack but the Smoke Bomb Drop Kick shows a good sense of humor; smoke obscures the screen as Bats grabs a rope and disappears so quick on (what the hell happened to Batman's fear of bats? Ah, a mystery to this day). A move later, he reappears and Joe needs fear him to control his opponent's brain.

Wonder Woman: Quite tough. She can also fly, and deflect weapon and energy attacks using her Wrist-Guard Reflect. (She must have pretty tough wrists). A cool springing Attack looks good, and the Magic Lasso enables her to immobilize and wail on some sap personal with the opponent.

Flash: Caffeine overdose in action. He streaks across the screen leaving an after-image, which throw speed punches as they move in and across some-one's face. But that Tornado Blast looks suspicious like the Power-Up from Fatal Fury.

Aquaman: Give us a break, or I swear you get a cut! Okay, he's an all-right fighter and he can punch with the best of them (all of the characters can do some of the punching/kicking moves so that is the norm). But that Water Blast is really dorky looking. This is one guy I'm not afraid of.

Green Arrow: His attacks 'cause he has arrows! The Triangle Arrow does plenty damage (and the way the opponent goes into slow-motion as he is SET without brain strain) and the Ice Arrow holds the guy in place for stress-free punching. It's tough for a fighter to get out of Aquaman's way when he does a leap and lets off a couple of arrows — every character can leap high enough to fight off the flying types.

And on the side of Evil we find:

Cheetah: Nice body, scratch it right. Everything hits her but claws from uppercut attacks to slashing.

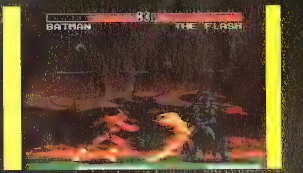
Despero: Give credit to the boys for avoid-ing the guy eye beams, a leaping head thrust and his general LARGE in everything he does.

Darkseid: Mr. Final Boss. Backhanded punches, leaping knee kicks and other horrid stuff. 40 percent of the bunch — don't expect to take him out easy.

Basic controls seem simple enough. The Control Pad moves you around, letting you jump and duck while the six buttons (tougher with the 3 quicker but it still works) handle Weak, Moderate and Strong punches. The same goes for kicking, and those side triggers found on some control pads (standard on the SNES) also double for punch and kick. Where these grippers comes in handy is when you're combining actions for those special moves — it's easier to work that gripper while doing a DOWN, LEFT/RIGHT, PUNCH. For example, when you're playing the big S — pressing down on the pad and then rolling the thumb in the direction he's facing unleashes a nice blast of Heat Vision.

Option control makes sense. Besides setting a time limit of up to 99 seconds for a round (or no limit at all), you can also reconfigure the options to your pleasure (but once the power is off — so is that). Each of the characters has a Power Level of 1 to 6 stars — 5 makes them real stiff — and you can

Text © 1995 Marshal M. Rosenthal



by Marshal M. Rosenthal

...e these settings for your opponent while in one or two player mode.
...don't want the story mode (lower levels set automatically) — which has you playing one charac... the way through, (letting you continue if whacked off) then you can try Battle, 1 or 2 players and ...ially against opponents), or versus where it's two player combat and both can even play the same ...acter if desired. Between rounds you can select the place to fight (normally you insist on the oppo... home turf). This mode displays a Results screen showing each player's records — wins, losses ...ozens.

...ny graphics look cartoon-like, and the backgrounds are nicely rendered and clean in colors so ...e characters don't disappear in front. Fighter animation moves nice and quick so that you can end... on winning that round. There's also some interaction with objects in the background (I'll let you ...his out for yourself), and also some mild animating going on within the scenes. Like anyone real... ...ows that a lion open and closes its mouth while your fighter is gone... mouthful in the groin?

...about secret codes and hidden fighting moves? The manual gives you the information on using each ...ooter's special features, just a few and that's it. But if you try out the various ones used in other games ...Streetfighter II, Mortal Kombat, Fatal Fury, among others, you'll discover that most shoot-'em-ups seem ...related.

...ll boils down to game play and whether JL works or not. It has decent graphics and sound, but ...not enough to make you wanted grab it. What it does have going for it is how easy you get going ...u don't need to play hours on end just to get a feel for the controls. Your memory will be overwhe... ...with this one, and then you can concentrate on playing.

...ntain the living daylights out of your opponent.

...ect information:
...e League Task Force (in Super Nintendo/Sega Genesis Acclaim format)

The Virtual Game from Virtual Sensations

...t plunking quarters down to play some sunsin' **Streetfighter** type game — Virtual Sensations ...s what you want. You want BIG GUNS, BIG GRAPHICS, BIG EXPLOSIONS, but more importantly, you ...to be right in the middle of all the action. Pounding on all those monsters and zombiestypes with ...r own fists, or hearing the whiz of the bullets as they speed towards their target, is the thrill of the new ...ual game from Virtual Sensations. It's available with a game called **Rise Of The Triad/Dark War** ...ersion #1 of **FAN** for a review of **Triad**). Comfy slip on the Virtual Reality-type helmet, put on ...r gloves, grab the grip of your blaster and hang on!

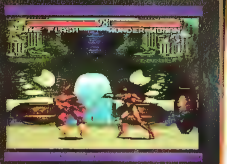
...e finger starting to itch? Is the hair standing up on the back of your neck? Good, you're almost ...Before you start, make sure you find the two buttons on the stock that prod your other hand, these ...ol your forward and reverse movement. Now, while the game warms up and the loud stereo music ...e blaring through the headphones, check out the head-tracking by looking up and down, left and ...ht. The new switch like it was real, you can see the ceiling and floor. Try out the blaster and watch the ...zzle down and smack into the wall ahead! (hurts the cute too). Hey — what knocked you on your ...k there, man. It's got a built-in recoil so every time you fire... you really feel that kickback.

...ow on to the game. **Triad** is a kick-butt action title with first-person perspective, plenty of weapons, ...ous good guys and one confusing maze to trave through. Hurtle through corridors at full speed, con... looking in all directions for danger, whacking off bad guys and creatures — watching them drip ...d explode. Knowing that you must be attacked from any direction makes this a very real, very deadly ...perience. Don't forget to pick up extra ammo, keys and other hidden stuff you find (grabbed by ...ching over/or walking over them).

...You will get careless when you can scoot around so quick. Don't be a doofus — when too many are ...ound you, punch that reverse button and retreat real quick. The best part is when something comes ...up behind — those hits on the neck really do go up and you just know there's something there! ...Spin around quick and whomp that sucker!

...Sensations is going to figure in your arcade. Virtual Sensations is still showing it off at special events and ...trade shows. They say they're getting it ready for release sometime in '96, and it can't be too soon!

...Precision Generation;
...Virtual Sensations;
...Quantum Access;
...Rise Of The Triad/Dark Wars;
...Fantasy...



GOOD IS GOOD, BAD IS EVEN GOOD, WHAT'S IN BETWEEN IS TOUGH

That sort of sums up the market. High end material in both Golden and Silver Age comics remains hot, the news of recent weeks is that while mid-grade Silver Age remains lukewarm, low grade Silver Age has begun to pick up. Golden Age Timelys are getting good press but it is still, DCs that drive the market. All DCs are selling well, in particular **More Fun** and **Flash** which remain on a number of collectors' want lists. Timely is still dominated by demand for **Captain America**.

Comics: The **Mile High All Star #8** sold for an Amazing **$70,000**, the same collector also purchased the **Mile High More Fun #73** for **$35,000**, the Overstreet **Action** #2 for $25,000, the New Hampshire **More Fun** #55 $16,000 and **Detective** #37 for $9,000.Randy Kesselring of Comic Man Phone Auction confirms strong sales of Golden Age and top quality. **Action** #5 in restored VG/F realized $1800 (2X guide), the Mile High copies of **Leading** #6 $2200, and **Star Spangled** #3 realized $2300 (both over 4X guide). Dell file copies of **Turok, Star Trek** and other titles sold extremely well. Jim Payette and Rob Rogovin recently acquired an original owner golden age collection out of Rochester New York. The collection consisted of a number of DC titles. Recent sales from the collection include: **Action** #42 VF+ $1600, **Action** #65 VF $1600, and **Action** #67 $1700. **Adventure** #61 F $4000. **All American** #29 F/VF $800 AND #32 VF/NM $1350. **All Flash** #1 VF/NM $13,000. **All Star** #3 VG/F $6500, #7 VF/NM $4400 and #8 VF/NM $26,500. **Batman** #5 VF/NM $7,000. **Detective** #53 VF/NM $1800 and #54 VF $1000. Flash #19 VF- $1000 AND #21-23 VF $1875 each; **Flash** #24 VF/NM $2400 and **Flash** #25 VF/ $1500. **More Fun** #69 VF/NM $2400, #70 VF+ $2000, #74 and #75 VF+ $2000 each and #73 F+ $9,300 and **Sensation** #1 VF/NM $19,000.

The summer is in full swing and that means all sorts of activity. The auction season is upon us and it seems that this venue is destined to continue to expand as more and more players battle for market share.

Phil Weiss Auctions, Tel: 516-594-0751, Features four mail/phone auctions per year as well as eight live auctions. Phil has been a collector of rare books, Sci-fi, fantasy art and pulps for 30 years. Phil was instrumental in unearthing the first significant silver age collection to be known later as the Bethlehem Collection, the collection encompassed 15,000 silver age comics and pulps. The mail/phone auctions began four years ago and have experienced steady growth

Illustration House 212-966-9444 specializes in illustration artwork. Prices realized from their most recent sale include: a Herriman **Krazy Kat** Sunday $7,500, a daily brought $1,900; a McCay political cartoon realized $1,800; a 1953 **Peanuts** Sunday sold for $3200; a **Little Nemo** Sunday realized

NO.8
DEC.-JAN.
ALL STAR Comics
10¢
TWO NEW MURDERS WIN THEIR SPURS
IN THIS LONG BOOK-LENGTH ADVENTURE OF
THE JUSTICE SOCIETY OF AMERICA !!!
HAWKMAN, THE ATOM, ONE-STRING BOW, THE SANDMAN,
FLASH, THUNDER, DR. MIDNITE and STARBAND

ALL STAR #8 $70,000

$19,000; two **Walt Kelly Pogo** dailies sold for $1700; and an illustration from Terry Brooks, **Sword of Shannara** by the Brothers Hildebrandt sold for $7,000. For the few who may not know, the Hildebrandt brothers achieved their highest degree of fame prior to their current trading card work, illustrating fantasy. Their work was highlighted by the now, classic Tolkein calendar images.

Christie's , the world's oldest fine art auctioneers, is currently accepting consignments for their next auction, for information call 201-652-1305.

Late breaking news: A major deal went down which involved over a quarter million dollars in Kirby art, details will follow next month.

Ring Collecting

Saturday, June 17 marked a historic day for ring collectors everywhere. It was the day that the largest single ring collection was offered to the public. The "dream" collection, named after former collector and owner Gary Alexander, contained some of the best examples of premium rings to date. The collection was the accumulation of over 20 years of premium collecting and contained rarities such as the **Radio Orphan Annie Altascope** which sold for a whopping $15,000, the **Dick Winslow Squadron of Peace Membership** ring which sold for a record price of $5,680 and the **Green Hornet Secret Compartment** Glow-in-the-Dark Seal premium ring which sold for a record price of $5,450. This set in motion a frenzied pace in the ring collecting hobby," noted Bob Overstreet, author of the Overstreet **Premium Ring Price Guide**. "This collection establishes the demand for high grade, quality pieces and may lead to other premium collections surfacing in the future."

Some other examples of sales from the Alexander Collection at the Sotheby's auction were the rare Captain **Marvel Rocket Raider Compass** premium ring ($1,162), the **Howdy Doody Doll P.** or **Jack-in-the-Box** premium ring ($4,018), the scarce **Frank Buck Black Leopard Adventure Club** (N.Y. World's Fair 1939) and the **Frank Buck Ivory Initial** ring both for $[illegible].

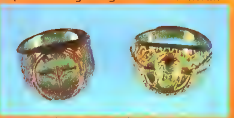
Some of the rings were sold as lots of (3) or (20) rings. Highlights from some of these lots include a lot of (11) **Crime Fighter** and **High Flyer** rings consisting of the **Jack Armstrong Whistle** ring, **Jack Armstrong Eye of the Dragon Stone Crocodile** ring, **Dick Tracy Secret Compartment** ring, **Space Patrol Hydrogen Ray Gun** ring, and seven other rings. A lot of seven **Lone Ranger** rings including, the **Lone Ranger Flashlight** ring, **Lone Ranger Six Shooter** and **Lone Ranger Movie** ring, within, **Lone Ranger Atom Bomb** ring and a **Lone Ranger Marine Corps Secret Compartment** ring, and a lot of seven **Sky King** rings including **Sky King Mystery Picture** ring, **Sky King Magni-Glow-Writing** ring, "Emerald Aztec" ring, "Turquoise" Aztec ring, **Sky King TV Picture** ring (no picture), **Sky King Tele-Blinker** ring, **Sky King Radar Sig[illegible]**.

Some dealers bought many of the lot rings and have already resold them in the marketplace for over [illegible] times. Several examples sold include: **Tennessee Jed** ring ($5,830) **Captain Hawks Sky Patrol** ($[illegible]), **Sky King TV. Ring** ($[illegible]), **Buck Rogers Initial** ($8,400), **Straight Arrow Cave Ring** ($[illegible]), **Tom Mix Look-Around** ($[illegible]), **Tom Mix Magnet** ($[illegible]).

Buck Rogers Birthstone: NM

Captain Midnight Marine Corps.: NM

Captain Midnight Flight Commander: NM



Captain Hawks Sky Patrol: M

Frank Buck World's Fair: VF

R.O.A. Altascope: VF

There's No Need to Fear... Underdog is Here!

The Rarest Underdog Premium

This mug from 1970 is probably the rarest Underdog premium in existence. It sports an illustration of Underdog on one side and Dudley Do-Right on the other. Originally offered as a give-away from Springmaid and **Parents' Magazine**, the mug promoted the exclusive Dudley Do-Right and Underdog sheets, bedspreads, and towels.

DIAMOND
INTERNATIONAL GALLERIES

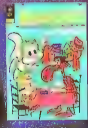
Second Chance

Adventures of Mighty Mouse #156
NM $33.00

Bolivar & Chip Dolchun #1
NM $35.00

Ben Casey Stories #1
NM $33.00

Bugs Bunny #68
NM $55.00


Bullwinkle #4
NM $33.00

Captain Solar #24
NM $33.00

Flintstones #32
NM $35.00

Gallagher Boy Reporter #1
NM $15.00

Huey, Dewey, Louie, Junior Woodchucks #1
NM $80.00

Jetsons #14
NM $64.00

Marvel Comics Super Hero Patrol #1
NM $140.00

Morgan Volted Fighter #44
NM $30.00

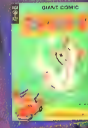
Mr. From H.Y.D.R.A. #1C
NM $40.00

Mouse Marvel Comics #1
NM $30.00

Mystic Stunners #2
NM $6.00

Star Trek #43
NM $64.00

Supercar #2
NM $120.00


Tom & Jerry Movie Digest #1
NM $30.00

You still have time to add these rare to near-unrated file copies from the Gold Key Archives to your collection. Extra rare available on most titles. Four Color and Movie Classics also included!

DIAMOND
INTERNATIONAL GALLERIES

# of a Lifetime

Twilight Zone #20
NM $23.00

Thundarr #3
NM $28.00

Woody Woodpecker #75
NM $45.00

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The Art of Fred Guardineer

by Jerry De Fuccio

Golden Age

My first encounter with the work of artist extraordinaire Fred Guardineer was within the pages of **Star Ranger Comics**. It was a dashing double-spread, appropriately called "Delaying The Mail". A hotly pursued "Pony Express" rider urges his striving mount to let it all out. Two portentous Indian arrows appear implanted in the saddle bag that reads U.S.Mail.

The particular copy of **Star Ranger Comics** was "suggested reading" in the library of my backyard clubhouse. I twisted the staples and detached the double-spread from the bulk of the magazine. "Delaying The Mail" reposed on my dresser for a few days. My Uncle John, a wee Pinocchio of a man, agreed to take it home to his workshop and seal it up in a sturdy frame.

"Delaying The Mail" hung in my room in glorious exhibition for three or four years. Somehow, it became lost in the shuffle when we moved from Glenwood to Duncan. By that time, I had come to realize that any comic book listing Fred Guardineer didn't have to be carefully thumbed at the rack. I'd take it home ... *immediately*.

Fred Guardineer took his Fine Arts degree, 1935, at Syracuse University. By 1936, he had joined the Harry Chesler Shop, at 276 Fifth Avenue, in New York City. Cartoonists who would endure in the newly burgeoning comic book business were there; Fred Schwab, Raphael Astarita, Charles Biro, Creig Flessel, Dick Ryan, Paul Gustavson, Jack Cole, Mac Raboy, Joe Kubert, Alex Kotzky, and even Ken Landau, alias Martin Landau, not yet an actor!

In 1937, Fred Guardineer extricated himself from the Chesler Shop and established himself at National with the "backwards-talking" magician, Zatara, a veritable second cousin to Mandrake. It would seem that Guardineer's forte was magicians. Later, he'd produce Marvelo for Columbia, and Merlin for Quality. While at National, he created covers for **Action Comics** and **Adventure Comics**, along with once mighty artists as Creig Flessel and Leo O'Mealia.

Fred Guardineer was in demand by more than a dozen publishing houses. The printers were his fans, too, as his robust line and defined figures were a chalice for holding color.

At the onset of World War II, Guardineer was already an artist for Quality Comics (perhaps, cover to cover, the finest staff ever assembled in comic books). Guardineer was drawing **Atlantic Patrol**, **Secret War News**, and **Blue Tracer**. The latter was a potent war machine that stymied the Nazis and Japanese, in the air and under the sea. Herein, Fred Guardineer has re-created vignettes of the fighting crew, and its peerless juggernaut, **The Blue Tracer**.*

"THEY'RE FALLING LIKE DEAD DUCKS!"
IN AN EFFORT TO HELP THE BELEAGUERED FORCES OF FREEDOM IN THE PAC
CAPTAIN BILL DUNN AND BOOMERANG JONES HURL THE BLUE TRACER INTO A SQUADRON
JAPANESE BOMBERS INTENT ON BLASTING THE AMERICANS IN THE SOUTH SEA ISLA

*The Blue Tracer first appeared in **Military Comics** #1

Nick's Picks

by Nick Wyche

COMIC BOOK ANTHOLOGIES: MORE BANG FOR THE BUCK?

Some folks complain that when they read anthologies they feel like they're being cheated. "I paid $3.95 for this book and it doesn't even have one full story in it!" These people believe that when they buy a book, the book must have a full 24 pages of story. They also tend to believe that this story must contain at least one major fight, a couple of hyperthyroidal morons in spandex, and a maniacal villain. Personally, I feel that a good anthology can give the intelligent reader more for their comics-buying dollar.

How? Well, if a creator only has 8 to 12 pages in which to tell a story, the creator is forced to make his story more concise and to-the-point. He must grab his reader in some way from the outset and deliver to the reader by the end. Even chapters in a serialized story must hold to these rules to bring the reader back for more. The story must be developed quickly, not drawn out over a 16-issue crossover epic.

Unfortunately, not many creators are able to pull this kind of work off, and even fewer publishers are capable of finding these creators and bringing them into print.

Fortunately, there are four publishers that are able to do this: Slave Labor Graphics with **Action Girl Comics**, Caliber Press and **Negative Burn**, Dark Horse Comics with **Dark Horse Presents** and Drawn & Quarterly's **Drawn & Quarterly**. The unique distinction all these books share is that they are helmed by unique, intelligent, eclectic, and discerning editors.

So, the next time you are looking for a satisfying read, run to your local comic shop and ask for one of these four amazing titles:

ACTION GIRL

Action Girl Comics, is the enfant terrible of *Sara Dyer*, known by many up until now, mostly as the better half of cartoonist Evan Dorkin. Sarah has proven that she is so much more than just "the cartoonist's girlfriend." She is, in fact, an incredibly talented cartoonist in her own right, and an editor of uncommon taste to boot. **Action Girl** is a forum for (as Sarah calls them) "girl-positive boys and girls everywhere". Defying the label "riot girl" and moving into a much larger realm altogether, this book provides young males with a look at what goes on for most young females and provides young females a platform on which they can express themselves. I personally look on it as not only great comics but also a great opportunity. Maybe I'll finally be able to figure out my girlfriend.

DARK HORSE PRESENTS

Bob Schreck, editor of **Dark Horse Presents**, has a wide and varied resume both within the comics field and out of it. He is bringing his unique perspective on the graphic narrative form to this title by soliciting work from a wide range of unique talents. Take for example the new **DHP** #100, a five issue (one for each week of August) extravaganza that marks a new beginning for the title. Artists on this spectacular include Mike Allred, Paul Pope, Mike Mignola, Frank Miller, Jeff Smith, Ellen Forney, Rene French, Megan Kelso, Harvey Pekar, and Joe Sacco. The **DHP** that will come out of the other end of this event will be presenting the best of alternative and "alternative mainstream" comics work to a largely mainstream audience.

DRAWN & QUARTERLY

And finally, Chris Oliveros brings to us from the wilds of Quebec, **Drawn & Quarterly**. To be blunt. **D&Q** is flat-out the best anthology in North America. Chris has committed himself to publishing graphic fiction. The works in this title have more in common with works of prose literature than with their four-color forebearers. With contributors ranging from David Mazzucchelli and Seth to Jacques Loustal and Jacques Tardi, **D&Q** has taken the post of "poser child for the graphic narrative art form," meaning that this title presents some of the work that is best able to bridge the gap between those of us who read comic books... and every body else in the country.

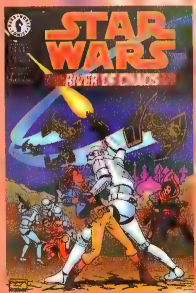
NEGATIVE BURN

Negative Burn was the brainchild of Joe Pruett, Jim Pruett, and Charles Moore, a trio of neophyte comics writers from Atlanta, GA, two years ago. Charles and James have moved onto other things, but Joe Pruett is still exhibiting his exceptionally good taste by searching this country and abroad for some of the best work in what would be considered the "alternative mainstream." The upcoming second anniversary issue will have a cover by Moebius, a new Baker Street story by Guy Davis, a new beginning for The Jam by Bernie Mireault and work by Paul Pope, Joe himself, and many others.

Overstreet's FAN Faves

Star Wars: River of Chaos #1
Dark Horse

That darn Empire is at it again, and this time they mean business in this new four issue episode. The story takes place after the destruction of the original Death Star where the Empire starts attacking the small planet of M'haeli in search of a royal heir who could destroy them. An imperial spy, Ranulf Trommer (one of their best fighters), is sent to befriend the human Mora and gain her trust. Mora and her H'drachis father, Ch'no, are outcasts because the H'drachis believe fate rules their lives and think Mora interferes with their time-stream. They also feel Ch'no is a total fool who predicts lies. Unfortunately for Ranulf, he is set up and attacked by imperial troopers right when he arrives at Ch'no's shop. Princess Leia rescues them just in time (as usual) and brings them to the rebel base. Being one of her best drawn pieces, Jane Brigman outdid herself this time. The personable storyline and colorful illustration make this a must-read comic.
— Cathy Disbrow



Sandman Mystery Theatre #29
DC/Vertigo

Its Christmas in depression-era New York City. Our drama begins with hero Wesley Dodds having some much needed down-time with love interest/confidante Dian Belmont, leaving a weary populace to fend for themselves. But these are desperate times with darker days ahead, times that need someone to step out into the light and become the "Man of the Hour." To be honest, I've been looking forward to a storyline like "The Hourman" that's beginning in **Sandman Mystery Theatre #29** since the creative team of Matt Wagner and Guy Davis (later joined by the ever-capable Steven Seagle) first put pen to page 28 issues ago. But don't get me wrong, its not like I don't enjoy that wacky Vertigo spin on DC's mainstream characters, but I personally dig those fight-the-good fight, larger-than-life hero stories. And with that said, I love this book and couldn't recommend it more. Buy it now and then tell a friend to pick it up before your local retailer sells all their copies and...well, time runs out
— Scott Braden

Solar, Man of the Atom #46-50

Valiant

Over the past few years, Dan Jurgens has played a vital role in Superman's resurgence as artist, writer, or writer/artist. Now he's turning his attention to Valiant's **Solar, Man of the Atom** inked by fellow DC veteran Dick Giordano, it seems like Jurgens has a real handle on just who Solar is, a vision that's been lacking on the series for sometime. The story arc, entitled "Brave New World," features another reality, away from the world Solar accidentally destroyed, away from the Earth he then fled to, away from the various personalities which have since split off from Solar, to a place in which Solar has protected a non-Solar Phil Seleski through what Phil thinks has been a charmed life. Until now. The progeny of heroes created in that Earth's 1920's have discovered Solar, and some of them think he's God. Others think he's something to be destroyed. If it sounds complicated, it reads better than I've described. It's a fantastic take on this character, and should be exciting to see where it goes from here. The story arc also introduces Flashpoint, a group you shouldn't be too surprised see spun off in the near future. Remember where you heard it.

— J.C. Vaughn

Edgar Rice Burroughs' Tarzan: A Tale of Mugambi

Dark Horse

When you have a dream about a comic book the night after you read it, it was a well-told story. This happened to me with this latest Tarzan tale told by Darko Macan and brilliantly illustrated by Igor Kordey. I could almost feel the heat of the campfire along with the small African clan that sat and listened to a traveling storyteller recite the eerie parable of a Tarzan who could not handle all the forest's problems alone, and so summons a lion, a snake, and an ape to take human form to assist him. The carefully-mapped panel layouts and use of two distinctly different color schemes make it easy to follow the transitions between the fireside storyteller and the story he tells. When Tarzan's three appointed kings begin using their power for selfish gain and imprison Tarzan, he summons his shadow to help him escape. If you've read Aesop's fable of "The Crow and the Pitcher," you might guess how he escapes, but you won't be prepared for the ending.

— Brady Darvin

Operation: Knightstrike #1

Image

The U.S. government needs a crack commando team to retrieve secret documents onboard a downed airplane in hostile Afghan territory. Who better to assemble and lead the team than Colonel John A. Stone? In a mere two days, our fine Colonel travels to Detroit, Chicago, Los Angeles, and Las Vegas to recruit the likes of Bruce Stinson (aka Chapel), Al Simmons (aka Spawn), Jake Holland (aka Dutch), Hogan Reiff, and Peter Frehley. After a bit of somewhat hard-edged "convincing," both with his fists and his wallet, Stone takes his new crew back to Washington to debrief them on their new mission: Operation Knightstrike. Boy, I would not want to be the Russian soldiers facing down these guys out on some remote piece of desert! This new series from Image is sure to be a scorcher!

— Brady Darvin

Poison Elves #1

Sirius

I've been gone a few weeks for work and return home to find an eviction notice on the door to my dingy apartment, which is filled with my loud mouth girlfriend and her drunken friends. My reaction ...shoot the first guy I trip over. Thus marks the infamous return of Lustphur. No, not the devil, the main character of this wacky comic. This is the first issue of **Poison Elves** from Sirius and the description above is standard issue. Ya gotta love it. Drew Hayes, the creator/writer/artist of **Poison Elves**, promises fans of the original series will not be disappointed and that plot threads from that series will be resolved in future issues. After a brief history, the story starts off with a bang (the one above), then a domestic dispute, then a dwarf assassin... you fig-

are it out. I liked it. I really liked it, but I have one question. Where does he get all those bullets?!?

— Jeff Dillon

Spider-Man: Maximum Clonage #1

Marvel

This is the story of a boy who was cloned about a zillion times. The boy is really Spider-Man and he's been cloned about a million times. Actually, I don't think anyone really knows how many clones there are. Part 1 of Maximum Clonage revolves around the fact that in reality (hahaha) Ben Reilly is really Peter Parker and Peter Parker was a clone of Peter Parker, so is Kaine, so was that spider thing, the Ultimate Spider-Clone, and so is the brand-new Spidercide, yet another creation of the evil Prof. Warren, better known as the Jackal. Thrown in for good measure are those youthful,

energetic New Warriors in their shiny new costumes to team up with the Scaries Spider against Spidercide. Meanwhile, Spiderman comes to terms with the fact that he's the clone and goes after the Jackal.

Also, Mary Jane worries.

By the way, Ron Lim should draw those Spider-guys more often and I give Tom Lyle, Joe Rosen and Todd DeZago credit for keeping everything straight.

—Jeff Dillon

The Sandman #70

DC/Vertigo

That's right boys and girls, Morpheus is dead. And gone. And he ain't comin' back. He's dead, dead, dead. But guess what, Dream still lives. It seems

that the endless can do without Destruction, but not Dream. The somewhat anti-climatic issue of "The Kindly Ones" in #69 is compensated for in this issue. The question of "Huh? Is that it? I guess Morpheus is dead." that was raised in #69 is replaced by emotion and mourning in this issue. It also helps that Michael Zulli has produced his finest art to date (and that is saying a lot since he has always turned out great art). In this issue, family and friends gather, the new Dream starts learning the ropes, and servants attempt to ascertain their place in the Dreaming. Issue #70, the first installment of the final story arc "The Wake," begins what promises to be the most emotional story of the series. It's a slow train comin', babe, but you can sure hear that engine sing.

— Bean Ray

X-Man #5

Marvel

This mysterious mutant boy with a bold sense of fashion has returned from the "Age of Apocalypse" and is continuing on in his own series. Since he

has fallen to a very different Earth, all sorts of questions arise: will he be a good guy or bad, will he adapt or go nuts, will he ever meet Cable, and if so, will they pal around together, how is he connected with Scar and Jean, does he dance, does he drink diet soda, is he a "less filling" or "tastes great" kind of guy? So the surprise hit series from the "Age of Apocalypse" saga is just chock full o' possibilities. And since Madelyne Pryor steps into the story at the end of this issue, it looks like things are going to get a lot more confusing before they get clearer. But the story is fun, this mysterious dude who calls himself Nate is likeable and the

artwork ain't too shabby. Pick it up, check it out, give it a try, **X-Man** has the makings of a fun ride (at least more fun than the one truck driver has in this issue).
--- Benn Ray

Astro City #1

Image

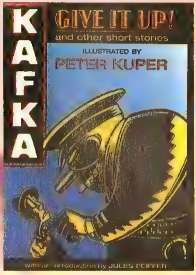
Okay sure, it's only a black and white preview, but this is one helluva black and white preview. Kurt Busiek is probably best known as being one half of the creative team of **Marvels** (the guy who wrote the words, not the guy who painted the pretty pictures) and he comes out from under the shadow of that "magnus opum" with **Astro City**. This promises to be one of the most intelligent, new series of the year. While reading this book, the love and nostalgia for the genre comes through on every page of this well-

done and well-thought out foray into the world of super heroes. Resist the temptation to think "another super hero book" or "another universe to worry about" and buy Astro City, damn straight it's worth it!
— Joseph P. Rybandt

Give It Up and Other Short Stories by Franz Kafka

Kitchen Sink

I can tell that you've already grabbed! You're thinking, "this is one hell of a long title." But you're probably most frightened by the name at the end. Franz Kafka. Images of faded essays (or essays to come for you younger readers), misunderstood text, poorly translated editions, the whole nine yards. Thankfully Peter Kuper is here to put it in a format we can all understand and appreciate, a comic book. This is a brilliant adaptation. The short stories by Kafka are a lot easier to read and enjoy than they ever were in any English class.



Kuper's illustration fits the mood beautifully and brings out the underlying humor in Kafka's work. This book serves as an introduction to the work as well as reinforcement for those that are familiar with the genius of Kafka.
— Joseph P. Rybandt

Hilly Rose's Space Adventures #1

Astro Comics

A few years ago (well, a few more than that), B.C. Boyer snuck onto the comics scene with **The Masked Man**, a comic from Eclipse which gathered a small, but very loyal audience. It survived from 1985 until 1988, and then Boyer pretty much disappeared. Now he's back, and he's introduced us to his latest character, Hilly Rose. Hilly is an aspiring young reporter working for father's paper on some backwater planet. She's got an offer from the Rocket Times, a big Earth paper, to come and work for them, only her father has other plans in store for her. It's difficult to say precisely what's so great about this book, but it's got a real good *feel* to it. Fans who like **Madman**, **Batman Adventures**, **Bone**, or maybe even the work of Will Eisner, will probably find themselves equally interested in this book.
— J.C. Vaughn

Spawn: Blood Feud #1

Image

The first thing I can say about this book is that it lives up to it's name. This story has more blood than Red Cross. I'm not kidding. This is one scary book. Tony Daniel and Kevin Conrad do a hell (heh) of a job in creating a visually compelling

story written by Alan Moore. After reading this issue, the only thing readers know is that there is one BAD dude running around and hacking (slashing, ripping and basically havin' a good time) people up. We get several clues to the possible identity of the villain and we even learn a little about Spawn's costume (which really looks great in this issue!). All in all, a very informative, easy line that may prove valuable in the years ahead. Normally these type books don't thrill me, but I have to admit that I was drawn into the story and I look forward to the next issue. Word of Warning: This is not for those weak of stomach!
— Michael Jennings

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X-O MANOWAR™

X-O #50-X & #50-O COMING THIS JUNE

ACCLAIM COMICS, INC.

VALIANT

FAN FLASHBACK

Blackball Comics #1

Cover Date: March 1993
Artist: [illegible] & Kevin O'Neill
Current Guide Price: $5.00

[illegible] Vertigo line? Did you
[illegible] sooner? Check out this [illegible]

A shocking, [illegible] issue of PSI-HAMMER! Clifton's Trencher is like to call it as not characteristically discernible in [illegible]

In story, he's kinda like Lady Penelope, except Pam ain't a lady, he ain't [illegible] the Ghost Rider?). Then there is a footnote in Trencher on the history of [illegible]

But the opening Trencher silly-feet flame is worth the cost.

Animal Man #76

Cover Date: August 1995
Writer: Grant Morrison
Artists: Chas Truog & Mark Farmer
Current Guide Price: $3.00

This is before the now familiar Vertigo imprint, and it can definitely tell that Animal Man ain't your father's super hero. This tale marks Grant Morrison's last [illegible] on this title. To celebrate his departure from this title, Morrison decides to have a little chat with the character he's been writing. The whole [illegible] [illegible] [illegible]

Morrison [illegible] [illegible] [illegible]

OVERSTREET'S FAN 15

Hey, thanks for coming back. No really, thanks, it means a lot to us. Grab yourself a seat and enjoy. As always thank you for choosing **FAN**.

1 Shi #1

As the orders increase for the newer issues, the demand goes up for #1. The Fan Appreciation Edition (we lead nothing to do with it-honest) helped bring in new readers and is driving the original #1 like a bat outa Hell.

2 X-Files #1

This book was one of the biggest sleepers of the year, and anyone that wants a copy is sure finding out about how demand influences price. The reprints are helping bring in the new readers and are driving the original #1 like a bat outa aaahhh you get the idea.

3 Gen 13 #1 (variants)

They may be cooling off, but we'll keep 'em on this list come Hell or high water. Just so you, the **FAN**'s get to see all thirteen (yep, count 'em thirteen) variants of this baby.

4 Lady Death #1

Ya know, somebody out to let her know that she's gonna catch a cold wearing that skimpy little outfit.

5 X-Man #1

Who knew? No really, who knew? And if they did know, why couldn't they have told somebody. The kid with the grey thing in his hair is growing to be one of the most popular time-displaced X-Men.

6 X-Files #2

Still harder to find, but not quite as hot as #1, close, but not quite. If we've told you once, we've told you a thousand times, low orders + high demand = hot book. Are you taking notes?

7 Shi #5 (Silvestri variant)

The guys at Top Cow and the guys at Crusade sure know how to cross promote. Everybody should be taking notes on how and what they did. This whole variant thing works and the kids love it.

Information compiled by the **FAN** Advisors. They are professionals. Do not attempt this at home.

8

Gen 13 #2 (mini)

We're repeating ourselves, but this book caught everybody off guard. The sales were low and the demand was out of this world. The cute, hip, chesty boys and girls of the Gen 13 crew are going be around for a while. Enjoy them while you can.

Gen 13 #1 (mini)

SEE ABOVE. 9

10

Ash #1

It's got Joe Quesada! It's got Jimmy Palmiotti! It's got some cats! It's gonna have the Hildebrandts! What more could you possibly ask for from a comic book? Go on, tell us! We dare you!

Maxx #1

The series on MTV is too cool for words, so's the comic.

11

12

X-Men Alpha

Back from the brink of the list (that means it was almost cuts here). This explains that whole "Age of Apocalypse" thing that a couple of people have been talking about.

Weapon X #1

Fans of the 'Ol Canucklehead enjoyed seeing this What If take on their favorite Berserker. What else do you need? That pretty much sums it up, don't you think.

13

14

Ghost #1

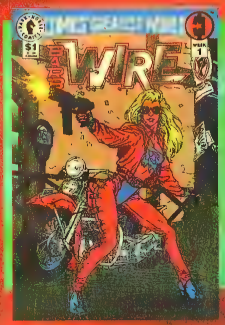
Wow, can Adam Hughes draw. The only problem is that he can't draw quickly enough. This character has been dangled seductively in front of drooling fans for almost 2 years now and now she's finally getting the break that she deserves.

Wonder Woman #85

It's getting a bit cool in here, you might want to put on a jacket. Mike Deodato is still making his well-drawn mark on the comic world, but the first time he touched **Wonder Woman** (we have pictures) is slowing down as he moves to other work.

15

Overstreet's FAN Forecast



Comic's Greatest World Week One: Barb Wire

Well, but the [illegible] couldn't pick this book, what is FAN going to [illegible] anyway, you ask? Right here, where do I sign up? Well hold your horses, grab your sunglasses and read on, Sue, this may be an obvious choice for the [illegible] pick. But the point is that Dow is heading to Hollywood and we see [illegible] this is another one of those comics we're [illegible] about two years ago, and the [illegible] should be home [illegible] comics market again! Also, Now! Pamela Anderson (you've heard of her, haven't you?) will be playing the [illegible] We've told you, before. Trust [illegible]

Uncanny X-Men #168

[illegible] corner of the [illegible] divorce [illegible] made a [illegible] This one and only [illegible] #168, and played [illegible] Green she was [illegible] with this? [illegible] [illegible] and [illegible] back and [illegible] and [illegible] on as [illegible]

[illegible] so we would like to remember only times we actually ran [illegible] from hearing letters for our 'Hot Forecast.' We typically use these [illegible] issue [illegible] Thank you to our readers and [illegible] with them [illegible]

SOTHEBYS

It was a great day for comic character collectibles at Sotheby's on Saturday, June 17, 1995. Collectors from every point in the free world bid on important pieces of art, toys, premiums and comic books. A record 2 million dollars was taken in for the morning and afternoon sessions. Over 90% of the lots were sold exceeding all expectations.

The room was buzzing as one record after another was broken. Furious bidding was seen on early strip art pieces by such notable artists as Al Taliaferro for Donald Duck, and Carl Gottfredson, Mickey Mouse. A 1938 Donald Duck daily brought $3,450 and a Mickey daily for $5,275. A Milton Caniff Segar Sunday page hit a new record of $8,625. A Hal Foster Prince Valiant 1939 Sunday Page sold for $4,700. Bob Haines Batman strip hit a new high when the piece hammered down $29,900.

Some comic books were also making news with a **Detective** #27 (restored) which sold for **$67,500** and a **Action** #1 (restored) which sold for $75,900. **Many** of the Golden Age greats such as **Batman #1, Detective #1** and **Submariner** brought big bucks. Silver Age books would not be denied their place as issues of **Showcase #4** in VF brought $34,500. Many other key Silver Age books were sold in the afternoon session including Overstreet guide or more.

Sotheby's also auctioned off a fine collection of premium items in the early sessions. Many records were broken with the offering. Some in the more notable sales were. **Green Hornet Secret Compartment** for $5,450, **Don Winslow Squadron of Peace** for $3,680, **Capt. Marvel Rocket Shooter** for $3,162, and a **Little Orphan Annie** Spy Scope for $13,200!

Several dealers commented throughout the day about the large crowd in attendance and remarkable bidding, with at times phones ringing constantly. Many collectors participated in the auction against dealers who were trying to buy for their want lists. This made for a great deal of action for the sessions which produced some frustrations for those who were not successful in the bidding process.

After the auction, several dealers were commenting on how they thought the market was heading. One said, "How far is up!" Another said, "money seemed to be everywhere and the goods were drying up!"

Jack West was feeling mighty proud after the affair as one participant after another patted him on the back saying "Nice job! Jerry could only say "I can't believe it."

A look at what's hot and what's not in the comic market this month!

HEROES CONVENTION

There were plenty of heroes around at the Heroes Convention '95 June 16-18. The absence of Marvel and DC was disappointing, but in the end it didn't really seem to matter as several of the independents more than took up the slack. Diamond treated everyone to a sneak preview of *Batman Forever* on Thursday night to kick things off. There were plenty of in-demand artists and writers, but the guys that were the busiest were the crews from Chaos!(**Lady Death**), Crusade(**Shi**), and London Night Studios(**Razor**). There was an hour wait just to get an autograph from any of them, but no one seemed to mind.

The last day of the show was Sunday and I would have to say it was the most exciting. At 10:00 am, when they opened the doors, the room was hit with a tidal wave of people. In less than 20 minutes there were close to 2000 people waiting in line to see one man: Todd McFarlane.

This year's Heroes Con was a great success. I would like to congratulate Shelton Drum and the entire Heroes staff for doing a fine job of keeping things flowing smoothly. I'm sure we can expect even better things next year.

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DC

Not since **Ronin** has DC released a title as oft-mispronounced as **Sovereign Seven**. Perhaps its title is part of the reason for its so-so sales thus far. After promoting it for a month in our front window, making our own flyers, and using a **Sovereign Seven** image on a direct mailer that went to thousands of homes in the area, I'm inclined to believe that we're not to blame.

However, as far as "investment potential" goes, it should be amusing to watch. We're assuming that, due to its returnable status, the first three $7 issues will probably be over-ordered.

This situation mirrors that of the Tekno•Comix launch. However, in the case of Tekno, an inside source at a major (and still operating) distributor tells us that they were told to destroy all of the returned Tekno product. If this were the case with **Sovereign Seven**, the supply/demand ratio wouldn't be grossly disproportionate as one might suspect. In addition, $7 features people in colorful costumes explaining who they are while beating the hell out of others in equally colorful garb.

DC has had a slew of better than average sellers in the last thirty days. They scored solid hits with **Man Of Tomorrow** #1, **Batman Chronicles** #1, and **Wonder Woman** #100. Another moderate hit was **Superman/Aliens**. After reading issue #1, it seems like it's going to be the best story for either franchise in quite some time.

As far as current back issues go, retailer's collective lack of confidence in new series seems to have led to some serious under-ordering. It's getting tough to find **Starman** #1 and #2, **Babylon 5** #1, and **Books Of Magic** #1-4. **Preacher** has also become a bona-fide hit. I could sell a #1 easily for $5.00 if I had one.

"...$7 (Sovereign Seven) features people in colorful costumes explaining who they are while beating the hell out of others in equally colorful garb."

MARVEL

Maximum Clonage Alpha (not to be confused with either minuscule or moderate clonages) seems to be the hit that the House of Duplication was hoping for. Perhaps people are buying it because it features the first ever appearance of a chromium advertisement. After waiting so long to reveal who was the "real" fictional character, it seemed like Marvel may have cried close one too many times and the townsfolk had become pissed.

As far as the X-juggernaut goes, sales numbers seem to have leveled off to their pre-Zero Hour levels. Only the **X-Men** could get away with raising the price of two similar "event" books (**Omega** ($3.95)/ **Prime** ($4.95)) in the space of one week.

Ian Churchill's work on **Cable** might be exactly what this title has needed for the last two years.

As expected, **X-Men Alpha** 1st prints (packaged with **X-Men Chronicles** #1) showed up at Toys R Us for $8. At this point, I think it's safe to say that you'll be able to find any major Marvel book packaged specifically for larger chain stores within three to four months after initial release. And now a note for those of you saying to yourselves, "I paid $8! You guys ripped me off!"

To these people I say, patience is a virtue. As dealers, supply and demand is our true price guide. The monthly guides ask us what we are getting for the latest books. Remember the rabid frenzy for **Superman** #75? Ask a dealer what they'll pay for it now (we sold all of ours at cover). Control yourselves. Don't lose any sleep over some book that you think you might miss out on. It's not land; it's not a trust fund; it's a mildly amusing ten minutes of your life. This has been a service for a fraction of the public.

DARK HORSE

Now that **Star Wars Dark Empire II** is nothing but a very successful memory, people are beginning to anticipate the launch of the **Rogue Squadron** series. It's the first ongoing series since Marvel's **Star Wars**, and

it's probably going to be well worth owning. Perhaps they'll bring back the big green bunny.

The Dark Horse Heroes line grows into a more successful franchise every week. The spectacular success of **Ghost** has at least gotten people to look at the other titles.

The big surprise was **Godzilla**. Both the TPB and #0 sold out the original order and a subsequent re-order. We're eagerly awaiting the **Raymond Burr** re-print.

I think that the only thing the Legend guys have released lately is a beach towel! And a truly snazzy textile product it was. Actually, the big Legend related question is whether or not **Wonder Woman** will feature the "floating" LEG END icon

HOUSE

Maybe it's the WildStorm Age of Comics. The House of Grosshatching has finally stumbled upon the studio-wide crossover. The whole "WildStorm Rising" thing was a big success. Can **Union** imprinted underoos be far behind?

Spawn's new costume has generated some interest. You see, the costume has these powers, and not even Spawn knows what it can do, see? But dude, there's more! The suit can change its shape and kinda has a mind of its own. Sick. Anyway, readers seem to think the new storyline is symbiotastic.

Even Extreme/Maximum Press has scored a hit with **Glory** and **Avengelyne**, respectively. We might even forgive Rob for **Troll** if **Battlestar Galactica** is fun. Some readers are even excited about Arnold starring in an upcoming *Prophet* film. On a related note, sales of Kirby's **OMAC** have recent ly picked up.

ACCLAIM

The hero stuff just can't seem to gain ground. **X-O** is as good a super hero book as any other company can spit out. **Eternal Warrior** has blossomed into a pretty fun James Bond with a thousand-year-old attitude. Not even Mike Deodato Jr. on **Turok** could sell another copy above and beyond our sub- scription orders.

The word **Adams** books don't sell because I don't order them. Been there. Done that. And I wouldn't want another Continuity clearance sale on my hands, would I? **Magic** comics wouldn't sell if they were polybagged with m ovies.

TOPPS

At this point, some of the #?'s have shown up, and all I can say is those movies better start filming... Quickly.

INDEPENDENTS

The true spirit of independence is the desire for plastic surgery. Let the head lights illuminate the path to success. **Razor**, **Kabuki**, **Shi**, and of course, Lady **Death** lead the Bad Girl Pack.

Keep your eyes peeled for the upcoming **Voodoo/Zealot** book, though. We have such high, firm, yet pouty hopes for that one.

Of course there are some intelligent, well drawn books out there that don't need to provide gravity defying thrills to be successful. **Cerebus**, **Love And Rockets**, **Strangers In Paradise**, **Bacchus**, **Milk And Cheese**, and **Jar Of Fools** are some

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With all the emphasis on Marvel and DC creating their own distribution systems, it is easy to forget that they command only half the whole market. There are many small publishers that have outstanding numbers. Out of all our new comics purchasing, Marvel is at 30%, DC is at 15% and Image. Dark Horse Etc. make up the difference. So, let's look at some numbers.

"Keep your eyes peeled for the upcoming Voodoo/Zealot book, though. We have such high, firm, yet pouty hopes for that one."

ANTARCTIC PRESS

Gold Digger does very well. We order 20 copies and sell out each time We keep going up. **Warrior Nun Areala** has had the biggest numbers ever from Antarctic coming in at 80 copies sold and none left on our shelves. All other titles are questionable. **Silbuster** does well and we order at least 5 copies of everything else. **Ninja High School** has always done well at 25 copies.

ACCLAIM

Due to good story telling, most Valiant titles remain consistent sellers. Too bad that our numbers are at (the most) 15 copies each. **X-O Manowar** is the exception at 40 copies with Bart Sears and 35 without. All Valiant #1's have dropped in the Back Issue market. Many will fly priced at under $15 a piece because of the stories within

DARK HORSE

The best of the rest! Dark Horse licensed titles are strong. Big numbers ordered here. 110 copies of **Star Wars: Dark Empire II** #6. 100 copies of **Star Wars: Jabba** #1 and 65 copies of **Star Wars: Droids** 2 #1. Dark Horse has strength in anime, too. **Ghost in the Shell** continues to sell over 40 copies apiece and **Domu**, **A Child's Dream** hits our top 5 on the reorder market!! **Dark Horse Presents** keeps going up to 40 copies and down to 20 copies. Depends on the contributing artists. **Superman Vs Aliens** #1 ($3.95) has outsold **Batman Vs. Predator II** #1. **Predator Vs. Tarzan** is eagerly awaited.

DC

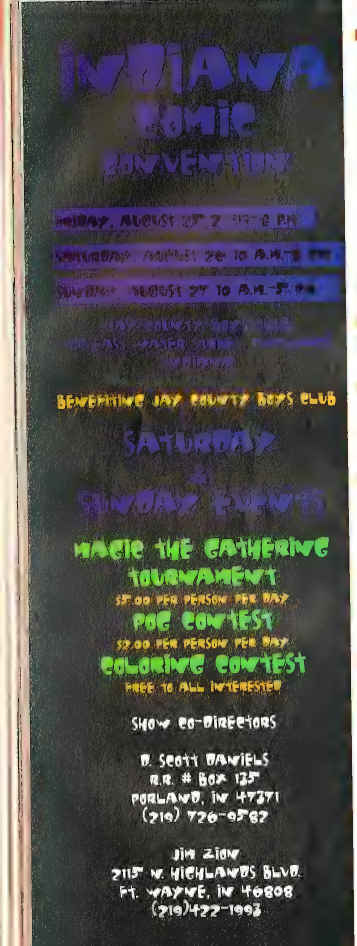
The diversity of DC is amazing. Milestone and Vertigo as whole title lines do not sell well. Besides **Sandman**, there have been a few titles that really stood out. **Books of Magic**, **Preacher**, and **Vamps**. These titles took a stand in our stores more than the rest, **Hardware**, **Static** and **A Long Hot Summer** have done better than expected. **Superman** keeps dropping slowly and surely. **Batman**, with Kelley Jones art, was holding its own at 80 copies The new move just hit so we expect a short term run on all Batman titles. The two **Batman Bookshelf** specials that came out in June starring The Riddler and Two-Face (two different comics) sold great and reorders of the **Batman Forever** movie adaptation keep moving quickly as well. **Flash**, **Green Lantern** and **Wonder Woman** are DC's "Ever-Greens" (lately). **Argus**, **Psyba-Rats** and **Loose Cannon** make us sorry we ordered them. (We're talking 5 copies a piece between two stores here) Overall, DC has fewer titles than Marvel that we order less than 5 copies.

EL CAPITAN

We thought **Stray Bullets** was going to be good and we were right! Unfortunately, we don't have any left on our shelves. Keep it up Lapham and thanks for re-listing #2,3. We took advantage of it! Our numbers are at 60 copies now!

IMAGE

GEN 13 sells at **Spawn** numbers. Over 200 copies! WildStorm Rising helped medium selling titles such as **Deathblow** and **Union** which are usually at 20 copies go over 50 copies. **Weapon Zero T-4** did well at 100 copies and **Operation Knightstrike** #1 had 50 copies sold.



MARVEL

After listening to the Marvel Meeting and hearing the hype of the **X-Men** and **Spider-titles**, I decided to go ahead and order a little X-tra. In both cases, as much as it pains me to say it, the increased numbers nearly sold through. The amount left (again, in both places) was so negligible that I was glad to have them in our back issue bins. We ordered 425 of **X-Men: Omega** and 340 of **X-Men: Prime**. (The difference of price from $3.95 to $4.95 respectively prompted me to order a little less of **Prime**.) We now have approximately 30 copies of each left. Given the amount of time between the order and the time this sees print, the sell-through rate is a little long (nowhere near the rapid rate of the "Good Old Days" when we ordered 1000 copies of **X-Force** and had only about 100 copies left) but still substantial! So, when it comes to **Spider-Man** or the **X-Men**, Marvel has been batting 1000.

Now to the rest of their titles. The **Incredible Hulk** is our most consistent "ever-green." We order 90 copies and always make money. **Clandestine** did extremely well until Davis and Farmer left. **Avengers**, **Cap**, **Daredevil**, **Iron Man** and **Thor** are at 40 copies a piece. If a decent artist is featured, **FF** does a little better at 65 copies. Very few others titles are worth mentioning except for the magazine **Hammer Horror**. The title has sold quite well. We under-ordered

MAXIMUM PRESS

Our initial reaction to his company was that it was an Image rip off. Nevertheless, **Black Flag** and **Warchild** have had good numbers but **Avengelyne** #1 had over 75 copies sell at $3.95! We'll see if it holds up.

TEKNO-COMIX

Tekno has good story-telling, nice art on the covers and little else. Neil Gaiman's whole line has garnished a small, but strong following. All the other titles have been predictable orders at 15 copies or less, but **Mike Danger** has sold out twice (with reorders!) and we feel this title might have the same legs as Neil's.

TOPPS

Topps has a continued hit with **X-Files**! We offer $10 a piece for #1 and will happily sell them at $20 a piece when we can get a them. The **X-Files Special #1**, which reprints issue #1, have moved as if they have wings on them. We order 65 copies per issue. **Jurassic Park** mini series continue to sell 20 copies an issue. **Duckman** bombed at our stores. Look for them in our 25¢ bins. Overall, Topps titles are always worth an initial look.

WARP

All **Elfquest** titles do well. Combined, our orders of all titles would equal 80 copies. It would be nice to see more work from Wendy Pini. Also, we made an error in one of out recent reports and listed **Elfquest: Jink** as **Elfquest: Jazz**. We hang our heads in shame.

GOLDEN AGE COMICS

A few weeks ago we bought a foot high stack of Romance Comics from '46-'55! 10 ¢-ers through and through. A young woman found them while moving. We bought them at half- **Overstreet (Annual)** and charged **Overstreet** prices. Among them was **Girl's Stories** #1 from DC in very good for $60. It was chock full of **Young Love** and **Young Romance** comics and even had a copy of **Teen-Age Temptations**. They moved quickly. Which reminds us of the huge diversity and many faceted nature of this business. Quick note — we had a Fine copy of **Batman** #3 sell for $2500. Yow!

SILVER AGE COMICS

We need more. Low grade Silver Age moves quickly for us when priced right. We are getting $1.00 a piece for a short box of Silver Age books ranging from Fair to Poor. All Mid-Sixties Marvels. Good Reading! We just sold an **Amazing Spider-Man** #3 in Fine for $450. Beautiful copy. As for DC's it still remains difficult to obtain them and they fly off our walls when we do get 'em.

Overall, the market is better than most people report. There is more diversity than ever before and the quality of the mainstream titles has been improving in response to the high quality independents titles like **Bone** and **Acme Novelty Library**. Once the dust has settled between the Marvel and DC antics, the market will start growing quickly again. Until then, we are going to discern which are the high quality titles and push them hard so this incredible diversity we are currently enjoying will continue. So, remember... until next month, don't falter, buy **FAN**!

KEVIN J. CLEARY
QUANTUM COMICS
2490 BLACK ROCK TPK. #290
FAIRFIELD, CT 06430
(203)366-0119
FAX (203)368-3122

The signs are there if you know what to look for: two copies of **Lady Death #1** (1st series) sit on a comic store's shelves for two or three weeks instead of days, all the retailers in the area have 10-15 copies of **Shi #5** on the new book wall a month after it comes out, and 14 people have asked you for the Leather edition of **Lady Death in Lingerie** but don't want to sign up for the regular version.

Is it my imagination or is the bad girl craze finally slowing down? Or could it just be product saturation? Everyone that wants it has it already, so if you have it in stock, too bad. Cleary's First Rule of Comics is that Every Trend Ends Before You Expect It To.

Don't forget price resistance and price comparison. When a collector has to pay more for an Eternity **Evil Ernie #1** than a mint **Brave and the Bold #5**'s or a mint **Amazing Spider-Man #27**, they start to think twice. I mean let's keep all this in perspective.

Ghost, Crusade and all the rest are still selling well but not with the frenzy that it had as recently as March.

There is also a general crossover in around here that Marvel dropped the ball with **X-Men Prime**. After picking up a lot of non-X-readers with the "Age of Apocalypse" storyline, **Prime** did not satisfactorily launch the readers into the plots of the regular X-titles.

This reveals a flaw of the editorial marketing of the entire X-family line: unlike the **Superman**, **Batman**, and **Spider-Man** product lines, the X-books don't continue the same story week after week. One week it's **X-Factor** and **X-Force**, the next it's **Cable** and **X-Men**.

If the goal is to get people to visit the store every week, nothing I've ever seen works as well as the chapter # triangular box on the covers of the Superman family of books. Every week fans get the latest chapter of a continuing story. The real funny part is the **X-Men** sell extremely well when they do this on their crossovers, but when they stop the sales drop.

Now, because I can see the light bulb over the head of some Marvel editor, I want to make it clear up front that 4 X-books a month (one every week) isn't the solution either. Let me repeat: it is not the solution.

So what are folks around here spending their money on? Silver Age with a vengeance, Golden Age when they can find it and high grade (VF or better) "O"s keys like **Hulk #181** or **Amazing Spider-Man #121** or **#129**.

Several other retailers throughout Connecticut have reported similar sky-rocketing Silver and Gold sales. So much that many retailers, when unable to buy collections of fresh material, are buying these key books outright from other dealers at shows or stores, just to have them in stock because demand is much stronger than supply for this material.

Sales of reader driven titles are still strong and growing. Books like Vertigo's **Preacher** and **Goddess** are still drawing new readers. **Oz** from Caliber and **Stray Bullets** by David Lapham are being discovered by lots of fans also.

Speaking of reader driven books and **Bone**, now that Jeff Smith has signed on with Image do you think they can get off that $2.95 cover price for a black & white comic book? It's one thing when your selling 2,000-3,000 copies but when your print runs are 50,000 - 80,000, that's a bit expensive.

CARD & TOY REPORT

Card sales are flat with new products overlapping and killing interest on each other as they come out. There is also some serious price resistance to the more expensive non-sport card stuff, **Batman Metal** comes to mind as an example of this.

The one exception to this is **Magic: The Addiction**. Ice Age & **Fourth Edition** are guaranteed fast sell-outs on these parts.

On the toy end, the short packed items are the **Legends** & **Batman Forever Riddlers** and **Two-Faces**. **Angelus** and Malabogias from Spawn as well as **Griffons** from Wildc A Ds are medium warm, but this may change by the time you read this. This market is suffering from a short attention span.

PREMIUM RING REPORT

I started expanding into premium rings about a year ago, because these things are really cool. My purchase recently of three collections of this material (including 2 lots at Sotheby's) allows us to report some new prices: **Space Patrol Hydrogen Ray Gun** (mint) $400, **Target Comics** ring (VF) $180, **Tom Mix Magnet** ring (F+) $80, a set of **Beatles** flicker rings for $100, **Lone Ranger Atomic Bomb** ring (VF) $130, **Green Hornet Glass Dome** ring (mint) $25, **Superman Pep Airplane** ring (mint) $500, **Terry and the Pirates Gold Detector** (F+) $140, two original **Batman** flickers $40 each, and a silver **Spawn** ring for $200. This list does not include Sotheby's material, so hopefully I'll have more to report next month.

Keep in mind, comics' real value are in the entertainment in reading, and satisfaction in collecting, they bring to you. Almost anything can be worth more money in the future, the tough part is waiting the fifty years (and remembering where you put them).

MANNIN ROSENBERG
SCOTT WHARLEY
71 GRACE AVE. APT. 2L
GREAT NECK, NY 11021

Hello from Great Neck, Long Island, New York, home of the rich, spoiled, and snotty. While there continues to be a strong Silver Age foundation of Collector's looking for ultra high grade material, it seems everyone has jumped on the Golden Age bandwagon. The bandwagon is no longer made out of wood, it is now manufactured out of something far more expensive.

The question I'm pondering these days is: When does the escalating prices of Golden Age material cross the line from being healthy for the market to damaging to the market. We recently were offered a list of Timely books from a large Golden Age collection acquired from the West Coast. The books turned out to be mostly low to mid grade, priced anywhere from a low 2 x guide for the low grade to as much as 3.5 x guide for the few high grade books. We previously heard claims of Silver Age pricing going through the roof. We are now at the beginning of the same thing happening to the Golden Age market, but the difference being that the multiple of guide pricing is not only being attached to the high grade material (where it is genuinely warranted), but to the low and mid grade as well (where it is not).

While we have never been known to give books away. (I'm the first to admit we charge high retail prices), we also have almost never charged above guide for any Silver Age or Golden Age book below VF condition. In addition, our sales have been flourishing because when grading is tight, the customer always gets what he or she is paying for. When grading is loose, the buyer is overpaying and the multiple of guide increases.

In closing, my message to all collectors getting caught up at the inception of what will be a long lasting era of Golden Age price-hype is, don't overpay on mid and low grade Gold, spend your multiples on the VF or better material. If you're lucky enough to find it, buy what you enjoy, not simply because some body told you to do so. (We'd like to hear your opinions on this topic, so drop a line to the Fan Mail Room, and tell us what you think.) ■

FAN Advisors

A-1 COMICS
BRIAN PEETS
5001 Madison Av
Sacramento, CA 95841
PH: (916)-331-2009

ALL ABOUT BOOKS AND COMICS
MIKE GIBBS
[illegible]
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PO Box 25465
1454-B Jamaica Blvd Ste 355
Newport News, VA 23602
PH: (804)877-0030

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PH: (812)858-5516

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Belle Harbor, NY 11694
PH: (718)318-2423

WALL TO WALL COMICS INC.
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7071 Warner Ave Ste G
Huntington Beach, CA 92647
PH: (714)843-5755

Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest reflection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishing.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in near ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for. Very Important. A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle hindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo.

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to head out of that whole Primo thing.

FINE (FN)
An exceptional, above average copy that shows minor wear but still retains a flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo.

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo.

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 50-50 per cent of the Good price. Sure it can get worse than this.

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (TV)
Fn, 1968-No.22, Aug. 1971 (Hanna-Barbera)
Civilian Comics

	GD	FN	NM
1	7.10	21.00	50.00
2	3.60	7.50	25.00
3–10	2.80	9.00	20.00
11–22	2.30	6.00	15.00

ABSOLUTE VERTIGO
1995 (.99, cover, Mature readers)
DC Comics
Water: 95-Previews of upcoming titles including Jonah Hex, Invisibles, The Eaters & Ghostdancing 0.30 0.40 1.00

ACTION COMICS (Action Comics Weekly #601-642)
Nn, 2122, May, 1955-Present
National Periodical Pub./DC Comics
1-Reprint (1988, 98¢-c) 0.50
302 220 202 Ten code approved issue 26.50 77.00 260.00
221 340 224-1st Golden Gorilla story 21.00 62.00 145.00
241, 243-257: Last Jimmy Olsen issue 10.00 47.00 110.00
242 Origin Jor-el & Jax-Ur issue 12.00 35.00 82.00
252 Origin & 1st app. Supergirl; origin of Krypto 30.00 90.00 210.00
342.00 102.00 238.00
255-2nd app Supergirl 29.00 88.00 205.00
256 1st meeting of Batman & Superman 27.00 81.00 190.00
295 1st Bizarro Lois Lane 19.00 57.00 130.00
296 297 2nd Origin of Supergirl; Streaky the Super Cat 10.00 30.00 70.00
297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Action Comics #585

695-(2.50) Variant foil embossed-c	0.50	1.00	2.50
700-(2.95, 68 pgs.)-Fall of Metropolis pt. 1	0.60	1.20	3.00
706-Platinum	2.00	4.00	10.00
0, 0A-70 (9-10/94), 704-(11/94)	0.30	0.60	1.50
711-(sep.)-1.95-c,712-	0.40	0.80	2.00
Annual 1 ('87)-Aruku, Adams-c,Batman app.	1.00	2.50	6.00
Annual 2 ('89, 1.75)-Perez-c/a	0.40	0.80	2.00
Annual 3 ('91, 2.00, 68 pgs.)	0.40	0.80	2.00
Annual 4, 5 ('93-'94, 2.50, 68 pgs.)	0.50	1.00	2.50
Annual 6 ('94, 2.95) Elsewhere's story	0.60	1.20	3.00

ADAM-12 (TV)
Dec, 1973-No. 10, Feb. 1976 (Photo covers)
Gold Key

1	3.20	8.00	20.00
2-10	1.60	4.00	10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3 Apr, 1975 (Hanna-Barbera)
Gold Key

1	7.10	21.00	50.00
2, 3	3.60	9.00	20.00

ADVENTURE COMICS
Nn, 200, May, 1954-No. 503 Sept., 1983
National Periodical Publications/DC Comics

200	50.00	130.00	340.00
201-208	32.00	95.00	225.00
209 Last pre-code origin Sandy	31.00	93.00	210.00
210 1st app. Krypto(Superdog)-c/a-p. 8,15; 1pg. 9	190.00	575.00	1300.00
211 214 215 220 Krypto app.	24.00	71.00	160.00
212 2nd app. Krypto	43.00	129.00	300.00
221-246	21.00	64.00	150.00
247 1st app. Legion Of Super-Heroes (4.'58)	320.00	960.00	2240.00
248, 252, 254, 255 Green Arrow-a/ d	16.00	49.00	114.00
251 Superboy-Richard Kent meet	23.00	69.00	160.00
256 Origin Green Arrow By Roy	64.00	190.00	445.00
257-259	15.00	45.00	105.00
260 1st Silver Age origin of Aquaman (5/'60)	70.00	210.00	490.00
261-266, 268, 270 (10-11/'60)-Aqua-origin issues; Sept issue has only 1 pg.	10.60	32.00	74.00
267-2nd Origin Of Superheroes (12/'59)	89.00	270.00	625.00
269 Intro Aqualad (2/'60)	22.00	67.00	155.00
271 Origin Lobo's world	24.00	71.00	165.00
272 274 276 280 282 284 3rd Metallo	8.00	24.00	56.00
273 Origin & 1st Batman-Batman team-up(4/'60)	20.00	59.00	138.00
275 277 278 279 284 Batman cover	8.00	24.00	56.00
283 Last Legion of Super-Heroes Gil Kane-c/a	17.00	51.00	120.00
285 Intro Phantom Zone	19.00	56.00	130.00
286 1st Jules & Evelyn Verne(Verne's son)-a/a	14.00	41.00	95.00
287 1st Bizarro Mxyzptlk & Bizarro-c	12.00	36.00	85.00
290-Intr. Legion app.; last 10¢ issue	17.00	51.00	120.00
291-292 295-298 299 Bizarro-c	5.40	16.00	38.00
293 Intro Jeckyll & Hyde	10.40	31.00	73.00
294 1st Aquaman & Hyperion Pres Anniversary	10.40	31.00	73.00
299 1st Gold Kryptonite (3/62)	6.90	21.00	48.00
300 Legion series begins (6/62)	50.00	140.00	315.00
301-Origin Bouncing Boy	13.00	40.00	93.00
302-305 310 1st app. Matter Eater Lad	6.00	17.00	40.00
306-310 1st App. of Substar, Ice Heroes	6.00	20.00	46.00
311-320, 316 Origins & Powers of Legion	4.20	14.00	33.00
321 Intro Time Trapper	4.20	13.00	30.00
322-330 322 Intro Lone Wolf in Legion	3.40	10.00	24.00
331-340 340-Intro Computo in Legion	3.00	7.50	18.00
341-Triplicate Girl becomes Duo Damsel	2.30	6.80	16.00
342-345, 347, 350, 351	1.80	4.40	10.50
346, 348, 349, 346 Intro Raxter Kid	1.80	4.40	11.00
352, 354-360	1.40	3.50	8.50
353-Death of Ferro Lad In Legion	3.00	6.00	15.00
361-366, 368, 370	1.40	3.00	7.00
367, 369, 371, 372-373-Intro Chemical King	1.60	3.20	8.00
373, 374, 376-380: 380-Last Legion-c/ Adv	1.40	2.80	7.00
375-Intro Quantum Queen & Wanderers	1.50	3.00	7.50
381-Supergirl begins (1st full length story, 6/69)	3.00	6.00	14.00
382-389, 391-400	0.60	1.70	2.75
390, 403-(80 pg. giants) G-69 & G-81)	1.80	4.00	9.00
401, 402, 404-410: 409, 410-(52 pgs.)	0.70	1.30	3.25
411-Giant G-81 (68 pgs.), Legion-r	1.40	2.80	7.00
411, 413, 418, 419-431 435, 437-440-(52 pgs.)	0.30	0.60	1.50
428-1st app. Black Orchid (6-7/'73)	1.60	3.00	8.00
429 430-Black Orchid-r/stories	0.80	1.60	4.00
432-Starfire stories	1.00	2.00	5.00
459-460 Reno Gold/Banned story contains Reno New Gods #19; 460-Starfire-r	0.80	1.60	4.00
461, 462, (68 pgs.) Death of Earth II Batman	1.00	2.00	5.00
463-466 (1.00, 68 pgs.)	0.60	1.20	3.00
467 Batman by Dean Motter Mini-serie	0.60	1.20	3.00
468-490 Last comic-size iss.	0.30	0.50	1.25
491-499, 491-500 pg. digests begin	0.30	0.50	1.25
500-Al Legion reprints	0.40	0.80	2.00
501-503-Golden Age reprints	0.30	0.60	1.50

ADVENTURES INTO THE UNKNOWN
No 51, Jan, 1954-No 174, Aug, 1967
American Comics Group

5?11 Drafted ...returns Only with be c	22.00	65.00	1.260
12 58 13 (effect ...returns)-Black-c	20.00	59.00	140.00
15-2 (effect story ...returns)	14.00	42.00	98.00
60 Woodbridge by Landau	8.00	24.00	56.00
61 ...ass pre-code issue (1.'57)	7.20	21.00	50.00
62-79	5.00	15.00	35.00
80-99, 100	3.60	11.00	25.00
91, 96(99) ex ercotic 102, 116 All comic in Williamson-a	4.60	14.00	32.00
92-95, 97-99, 103-106, 108-115, 117-127	2.80	8.40	20.00
100	3.60	10.70	25.00
128-Williamson/Krenkel/Torres-r, last 10¢	3.10	9.40	22.00
129-150	2.60	7.70	18.00
151-153 155-Magic Agent app.	2.10	6.40	15.00
154-Inheroes begins (origin), ends #170	2.90	9.00	20.00
155, 167, 169-174: 157-Magic Agent app.	2.00	6.00	14.00
168-Dillon-a(p)	2.70	8.10	19.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr.-May, 1955-No. 109, Feb.-Mar, 1968
National Periodical Publications

32-42 52: Not code approved issue	8.50	27.00	62.00
43-50	7.40	22.00	52.00
51-70	5.00	15.00	35.00
71-93, 95-105: 95-1st monster issue (11/65)	2.60	7.70	18.00
94-Kaluman cameo	3.00	9.00	21.00
106-109-Monster-c/stories by N. Adams-c/a	4.30	13.00	30.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug, 1994 (2.95, color, mi-ni-series)
Marvel Comics
1-Characters from X-Men 0.80 1.60 4.00
2–4 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, The (Adm. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov. 1957-No. 124, May-June, 1971
National Periodical Publications

41-60	4.90	15.00	34.00
61-68, 74-Photo-c	3.60	11.00	25.00
81-91,93-96,98-100 89-Bob Hope app	2.30	6.90	16.00
92-Superman cameo	2.90	8.60	20.00
97-Batman/Robin x-over; Joker-c/story	4.00	12.00	28.00
01, 103, 104-Wald Adams-c/a	3.00	10.10	24.00
02-Beatles app., M. Adams-c/a	4.00	12.00	28.00
05-Superman x-over	2.60	8.00	18.00
06-111,113-116	1.20	2.90	7.00
12-Flash x-over	2.06	7.70	18.00
17-Wonder Woman x-over	1.80	4.50	11.00
18-124	1.00	2.00	5.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jun 1987-Present
DC Comics

424	0.40	0.80	2.00
425-449; 440-Headless	0.40	0.70	1.75
450-462	0.30	0.60	1.50
463-Superman/Flash race	0.60	1.20	3.00
464-Lobo cross; pre-dates Lobo #1	0.80	1.60	4.00
465-479, 481-499, 491-Last $1.00-c	0.20	0.40	1.00
480-(1.75, $2 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
0-Comics-c cameo	0.80	2.10	5.30
496, 497-2nd printings	0.30	0.50	1.25
1 Doomsday battle max	0.80	2.10	5.30
498, 499-Funeral for a Friend, Superwoman app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500 (2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
Platinum Edition	9.00	26.00	60.00
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/metallic poster, die-c	0.30	0.60	1.50
502, 503-Supergirl-c/story. 508-Challengers of the Unknown app.			
504-Bizarro-c/story. 511-(95¢)-Zero Hour	0.30	0.60	1.50
505-(2.50)-Polybagged w/3-D foil-c	0.50	1.00	2.50
0,510-526,0-(100/94).518-(1.75/$4)	0.30	0.60	1.50
527-535, 535-Begin 1.95-c	0.40	0.80	2.00
Annual 1 ('87)-Starlin-c & scripts	0.30	0.60	1.40
Annual 2 ('89)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake	0.50	1.00	2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story	0.60	1.20	3.00

ADVENTURES OF THE FLY (The Fly #1 & Fly Man #32-39)
Aug 1959-No. 10, Oct. 1964, Mar. 31, May. 1965
Archie Publications, Radio Comics

1-Shield app., origin The Fly; 56¢ c/a	60.00	170.00	385.00
2-Williamson, 5&A	32.00	96.00	225.00
3-Origin retold	26.00	77.00	180.00
4-5&A-c/Powell-a. Shield x-over	13.00	39.00	90.00
6-9-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)			

Adventure #429

	9.00	26.00	60.00
11-13, 15-20: 20-Origin Flygirl retold	5.00	15.00	35.00
14-Intro & origin Flygirl	7.10	21.00	50.00
21: 38-30 1st S.A. app. Comet	3.40	10.30	24.00
31-Black Hood, Shield, Comet app.	4.00	12.00	28.00

ADVENTURES OF THE JAGUAR, The
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	18.00	54.00	125.00
2, 3: 3-Last 10¢ issue	8.90	27.00	62.00
4-6-Catgirl app.	6.30	19.00	44.00
7-10	4.30	13.00	30.00
11-15, 13, 14-Catgirl, Black Hood app.	3.40	10.30	24.00

AGENT THREE-ZERO
Sept, 1993 (1.95, cvsc, 52 pgs.)
Gallaxen/Wildstorm
1-Polybagged w/card & mini-poster; Platt-c/a (1st work)

	1.60	3.20	8.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/ BLUE SULTAN GALAXI FACT FILES
1994 (2.95, color w/cut-out pc. cornics, lim ted series. 4)
Gallaxi Novels

1 (2.95) Flip book w/Blue Sultan	0.60	1.20	3.00
1 (1.75, 52 pgs.)-Polybagged w/trading card, flip book w/Blue Sultan	0.80	1.60	4.00
1-(5.95)-Platin um embossed edition; flip book w/Blue Sultan	1.00	2.50	6.00

AGENTS OF LAW
May, 1995 - Present (2.50, color)
Dark Horse Comics

1—4	0.50	1.00	2.50

AGE-OF-APOCALYPSE: THE CHOSEN
Apr 1995-Present (2.50, color)
Marvel Comics

1-Wraparound-c	0.60	1.20	3.00

AKIRA
Sept, 1988-No. 33, 1992 (2.50, color, deluxe)
Epic Comics

1	3.10	9.40	22.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.00	9.00
3–5	1.20	2.90	7.00
6–15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	5.50

ALIENS, THE (Captain Johnny and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967, No. 2-Aug, 1992
Gold Key

1-Reprints from Magnus #1,3,4; 6-10, all by Russ Manning	2.10	6.40	15.00
2-Same contents as #1	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	3.60	11.00	25.00
1-Second printing	1.20	2.90	7.00
1-Third - Sixth printings	0.40	0.80	2.00
2	2.60	8.00	18.00
2-Second printing	0.60	1.20	3.00
2-Third printing	0.40	0.80	2.00
3	1.40	4.30	10.00
4	1.20	2.90	7.00
5,6	0.80	2.10	5.00
3-6: 2nd printings	0.40	0.80	2.00
Aliens Mini Comic 1 (2/89, 4x6")-Included in Aliens Portfolio	1.30	3.00	8.00
Aliens Platinum Edition (See Dark Horse Presents...)	1.70	4.00	10.00

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.40	4.00	10.00
V2 #1-2nd printing (*90, 2.25)	0.90	1.90	2.25
2-4	1.00	2.50	6.00

Aspects of Law #4

ALIENS: BERSERKERS
Jan 1995 - Present (2.50, color, limited series 4)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS: COLONIAL MARINES
Jan, 1993-No. 10, July, 1994 (2.50, color, limited series)
Dark Horse Comics

1–10	0.50	1.00	2.50

ALIENS: EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
Dark Horse Comics
nn-Byrne-a/story; wraparound-c | 0.60 | 1.20 | 3.00

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1 Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.00	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991 - No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4-Suydam painted c-4-Wraparound-c; pull-out poster

	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1993 - No. 4, May, 1993 (2.50, color, mini-series)
Dark Horse Comics
1-4 Kelley Jones-c/a-in all | 0.50 | 1.00 | 2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Painted-c | 0.50 | 1.00 | 2.50

ALIENS: MONDO PEST
Apr, 1995 (2.95 color, one shot, 44 pgs.)
Dark Horse Comics
nn-reprints Dark Horse Comics #22-24 | 0.60 | 1.20 | 3.00

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1995- Present (2.50, color, limited series 12)
Dark Horse Comics

1	0.80	1.60	4.00
2-11-Bolton painted c-1-3 Guest-a	0.50	1.00	2.50
1 Embossed foil platinum ed. no price/no ads	4.10	11.00	27.00

ALIENS: ROGUE
Apr, 1993-Nov, 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics
1–4 0.10 1.00 2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one shot, 52 pg.)
Dark Horse Comics
nn-Peter Milligan scripts, pa: Simon Bisley 1.00 2.00 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one shot)
Dark Horse Comics
nn: D. Gibbons script 1.00 2.00 5.00

ALIENS: STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
Dark Horse Comics
1–4 0.50 1.00 2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #86)
June, 1990-No. 4, Dec, 1990 (2.95, mini-series, color)
Dark Horse Comics
1 1.70 5.00 12.00
1-2nd printing 0.50 1.00 2.50
0 (7/90, 1.95, B&W) w/DHP 34-36 2.10 6.40 15.00
2, 3 1.50 3.00 9.00
4-Dorman painted-c 1.00 2.00 5.00

ALIENS VS. PREDATOR: DUEL
Mar 1995-Present (2.50, collectibles series)
Dark Horse Comics
1,2 0.50 1.00 2.50

ALIENS VS. PREDATOR: WAR
May 1995-Present (2.50, color, foiled series)
Dark Horse Comics
0–2 0.50 1.00 2.50

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-3-Suydam-painted-c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1963-Mar, 9, Jan, 1965
Pacific Comics/Eclipse
1 0.30 0.60 1.50
2 (I, 4)-Dave Stevens-c/a 0.20 0.40 1.00
3 (Dec, 1-Art Adams 1st pub. art 0.60 1.20 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952-No. 117, Sept-Oct, 1966
National Periodical Publications
127 (1952) 60.00 — —
128 (1952) 56.00 — —
2 (12-1/52-53) - 5 46.00 — —
6–10 31.00 — —
11–18: Last pre-code issue 26.00 — —
19–28 19.00 — —
29, 30, 32-Wood-a 20.00 — —
31, 33–46 16.00 — —
47–50 11.40 — —
51–66 8.00 — —
67: 1st app Gunner & Sarge 10.00 — —
68–70 8.00 — —
71–80 6.00 — —
81, 83–88, 90: Last 101 issue 5.00 — —
82-Johnny Cloud begins 7.20 21.00 50.00
89–100 4.00 — —
101: 1st Johnny Cloud app. 1/11, 1/15 & 1/17 4.00 7.30 17.00

ALL-STAR SQUADRON
Sept, 1981-No. 67, Mar, 1987
DC Comics
1-48, 49-67 0.20 0.40 1.00
47-Wolverine-a (1st full story) 0.60 1.60 4.00
Annual 1-3 (11/82-9/84) 0.40 0.80 2.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept, 1970-No. 11, Apr, 1972
National Periodical Publications
1 1.80 5.00 11.00

Alpha Flight 8

2 E. Dudley by Morrow, beg-ns 0.80 1.60 4.00
3 (8, 3-Origin & Diablo 2.00 1.60 4.00
8 Frazetta-c (1 pg.) 1.10 2.20 5.50
10–1st app. Roxxon exec (2, 3/72) 10.00 20.00 50.00
11–2nd app. Sasquatch 5.00 15.00 35.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983-No. 130, Mar, 1994 (#52 on are direct sale)
Marvel Comics Group
1-(52 pgs.)-Byrne-a, begins; Wolverine cameo 0.50 1.00 2.50
2-(3, 12, 13)-Double size 0.40 0.70 1.75
12-16-Wolverine app. 0.70 1.20 4.00
14-16: 16 Wolverine cameos 0.30 0.50 1.25
17, X-Men x-over: Wolverine cameo 0.40 0.80 2.00
18–28-Last Byrne issues 0.10 0.50 1.25
29, 32, 35, 49, 59-Fantastic 4 begins 0.20 0.40 1.00
33, 34: Wk vening app. 34 -Origin revealed 0.70 1.70 4.00
50, Double size 0.30 0.50 1.25
51-Jim Lee's 1st work at Marvel 1.00 2.00 5.00
52, 53-Wolverine app. 0.70 1.20 4.00
54, 63, 64-Wk Inn see art 0.20 0.40 1.00
55–62 (no Lee artg) 0.50 1.00 2.50
65–74, 76, 86, 74-Wolverine, Sp-der-Man 0.30 0.50 1.25
75-(11/93, 52 pgs.) 0.40 0.80 2.00
87–90-Wolverine app., Jim Lee-c 0.60 1.00 2.50
91–99, 101–105, 107–119, 121-129 0.30 0.60 1.50
100-(2.00, 52 pgs.)-Avengers app. 0.40 0.70 1.75
106-Wolverine-Venom issue 0.50 0.80 2.25
106-2nd printing 0.30 0.50 1.25
120 (2.25)-Polybagged w/poster 0.40 0.70 1.75
130-(2.25, 52 pgs.) 0.50 0.80 2.25
Annual 1 ('89,'90, 1.25) 0.30 0.50 1.25
Annual 2-(12/87, 1.25) 0.25 0.40 1.00
Special (Y2K1 ('01), 2.50)-Wolverine-c/story 0.50 1.00 2.50

AMAZING ADULT FANTASY (Amazing Adventures vol. No. 1-6, Amazing Fantasy No. 15)
No. 7, Dec, 1961-No. 14, July, 1962
Marvel Comics Group (AMF)
7-Dittko-c/a-em all 36.00 109.00 435.00
8-Last 10¢ issue 30.00 90.00 355.00
9–13 26.00 80.00 315.00
14-Ka-Zar, Kraterella pr. 30.00 89.00 355.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961-No. 6, Nov, 1961
Marvel Comics Group (AVI)
1-Origin Dr. Droom-1st Marvel Super Heroes Dittko & Kirby art, r-all.
Kirby inventor c 1–6 100.00 300.00 900.00
2 42.00 125.00 375.00
3-6-Last Dr. Droom 38.00 113.00 340.00

AMAZING ADVENTURES
A.-3, 1970-No. 39, Nov, 1976
Marvel Comics Group
1-Inhumans (by Kelly-r 1-4, ends #10; & Black Widow (ends #8; double feature begin) 2.40 7.30 17.00
2–4 1.60 4.80 12.00
5-8: Al Adams-a 1.20 4.00 10.00
9, 10, 9, 10-Magneto-app. 1.10 2.20 5.50
11-New Beast begins (1st app.), ends #17 2.50 6.00 15.00
12-17: 13-Brotherhood of Evil Mutants-app. 1.00 3.00 6.00
18-1st app. Klllgrem, Al Adams-a 1.40 4.00 10.00
19-39 0.60 1.20 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15 Aug, 1962 (Sept, 1962 on, indicia)
Marvel Comics Group (AMI)
15-(Orig. r-8, 1st app. Spider-Man by Ditko 111 pgs.), 1st app. Aunt May & Uncle Ben, Kirby/Ditko-a (3 pgs.) 1450.00 4410.00 21000.00

AMAZING SPIDER-MAN, THE (See Giant-Size Spider-Man)
March, 1963-Present
Marvel Comics Group
1-Origin retold (Ditko c-a #1-38, Kirby-Ditko-c, 1st Fantastic Four x-over-men vs FF #12 as 1st Marvel x-over) 970.00 2910.00 15500.00
1 (Golden Records Reprint) 11.00 34.00 80.00
(with Golden Records (1966) 29.00 90.00 200.00
2-1st app. The Vulture 240.00 720.00 2400.00
3-1st app. Doc Ockpus 151.00 453.00 1360.00
4-Origin & 1st app. The Sandman 131.00 393.00 1180.00
5-Dr. Doom app. 123.00 368.00 950.00
6-1st app. Lizard 109.00 328.00 875.00
7, 8, 10-18: Early FF appearances 86.00 257.00 600.00
9-Origin & 1st app. Electro 96.00 289.00 675.00
11, 12-2-Doc Ock app. w/Amazing Spider-Man x-over 50.00 150.00 350.00
13-1st app. Mysterio 63.00 189.00 440.00
14-1st app. the Green Goblin (Norman Osborn) - Hulk x-over 124.00 372.00 1240.00
15-1st app. Known The Human, 1st meeting of Mary Jane Watson (not shown) 52.00 156.00 365.00
16-1st Bumbrella-ever (gas gun costume, 17-2nd app. Green Goblin (c/story) 64.00 191.00 445.00
18-1st app. Red Lords (later Hobgoblins) 43.00 120.00 280.00
19-Sandman app. 52.00 96.00 225.00
20-1st app. Green Goblin Scrap-on 39.00 118.00 275.00
21-2nd app. The Beetle (see Str. Tales #123) 26.00 77.00 180.00
22-1st app. Princess Python 23.00 69.00 160.00
23-2nd app. Green Goblin (c/story) 39.00 117.00 272.00
24 22.00 66.00 155.00
25-1st app. Mary Jane Watson (...mystery figure not shown, b-a) introduced as Mary Jane) 27.00 83.00 190.00
26-4th app. Green Goblin, 1st Crime Master 29.00 88.00 205.00
27-1st app. Green Goblin 27.00 81.00 190.00
28-Origin/1st app. Molten Man 39.00 118.00 275.00
29, 30 95.00 56.00 130.00
31 (8 31 letter Harry Osborn (later becomes 3rd Gr. Goblin), Gwen Stacy & Fred Hembeck (8 Lois Lane #106 app. Mary Jane, Gwen Stacy, Peter not shown, 7/66) 17.00 51.00 120.00
32-Green Goblin-c/story, r-/Amazing #14 24.00 71.00 165.00
33-Origin Green Goblin (1st Jason Osborn) 16.00 107.00 250.00
34-1st app. Mary Jane 17.00 51.00 120.00
42-2nd app. Mary Jane Watson (cameo; last 2 panels) (1st time her face is shown) (11/66) 16.00 47.00 110.00
43-49 11.00 32.00 75.00
50-Nina Kingpin (7/67) 45.00 135.00 315.00
51-2nd app. of Kingpin 16.00 49.00 115.00
52, 53, 56 Nina Cast, George Stacy 9.00 26.00 60.00
54, 74-#4, 20 Kingpin app. 69 Kingpin c-/ 74 Last 12¢ issue 6.00 18.00 45.00
75-88, 91-93, 95, 99, 84, 85-Kingpin-c/stories 5.30 16.00 37.00
90-Death of Capt. Stacy 6.00 18.00 42.00
94-Origin retold 8.30 25.00 58.00
96-98: Drug book not approved by CCA, Green Goblin c/stories, 97, 98-Green Goblin c-s 11.00 32.00 75.00
100-Anniversary issue (9/71) 22.00 66.00 155.00
101: 1st app. Morbius; last 15¢ issue (10/71) 23.00 69.00 160.00
101-2nd printing (9/92, silver ink) 0.50 1.00 2.50
102-Origin/2nd app. Morbius (2.5¢, 52 pgs.) 16.00 47.00 110.00
103-116, 109-Dr. Strange-c/story (9/72) 3.00 9.00 21.00
119, 120-Spider-Man vs. Hulk 6.00 15.00 34.00
121-Green Goblin II, Gwen Stacy 14.00 43.00 100.00
122-Death of Green Goblin 17.00 51.00 120.00
123-128 123-Gage age 124 1st app. Man-Wolf (9/73), origin #125

2.10 9.60 22.00
129-1st app. Jackal & The Punisher (2/74) 39.00 118.00 275.00
130-133,138-141,153-160: 131-Last 20¢ iss. 1.95 6.00 15.00
134-Punisher cameo app. (7/74) 3.10 9.60 22.00
135-2nd full Punisher app. (8/74) 9.00 28.00 65.00
136-Reprise Green Goblin (Harry Osborn) 5.00 15.00 35.00
137-Green Goblin-c/story (Harry Osborn) 5.70 17.10 40.00
139-Gwen Stacy clone cameo 3.40 10.00 24.00
14?-Full app. of Gwen Stacy clone 2.60 8.00 18.00
14?-Gwen Stacy clone story line continues 2.60 8.00 18.00
14?-Spider-Man learns Gwen Stacy is clone 2.60 8.00 18.00
14?-Jackal revealed 3.60 11.00 25.00
149-Spider-Man clone story begins, origin of Jackal 10.70 32.70 75.00
150-Spider-Man decides he is not the clone 7.10 21.40 50.00
151-Spider-Man disposes of clone body 4.30 13.00 30.00
161-Punisher cameo, Nightcrawler app. 1.70 5.00 12.00
162-Punisher, Nightcrawler app. 2.70 8.10 19.00
163-173,181-190: 189-Clone story recapped; 181-Origin retold
1.30 3.30 8.00
174,175-Punisher app. 2.60 7.70 18.00
176-180-Green Goblin app. 2.40 7.00 17.00
182-188,191-199,201-208,210-219 1.30 3.00 8.00
194-1st app. Black Cat 2.30 6.00 15.00
200-Giant origin issue (1/80) 4.30 13.00 30.00
201,202-Punisher app. 3.10 9.40 22.00
209-Kraven's 1st app. Calypso (10/80) 1.70 4.20 10.00
220-237: 225-Foolkiller-c/story (1/82) 1.30 3.00 8.00
238-1st app. Hobgoblin (Ned Leeds) (3/83) inc. Tattooz and ...
10.90 31.00 80.00
238-Without Tattooz 3.60 11.00 25.00
239-1st Hobgoblin/Spidey battle (2nd app.) 6.00 18.00 42.00
240-243,246-248: 241-Origin Vulture 1.30 3.00 8.00
244-Hobgoblin cameo (3rd app.) 1.80 5.00 11.00
245-Lefty Donovan w/Hobgoblin powers battles Spider-Man (10/83)
Hobgoblin cameo (4th app.) 2.30 6.90 16.00
249-251-Hobgoblin/Spidey battle storyline 2.00 6.00 14.00
252-1st app. black costume for Spidey (5/84) 4.60 13.70 32.00
253-1st app. The Rose 1.50 3.80 9.00
254-Jack O'Lantern app. 1.20 2.90 7.00
255,263,264,266-273,277-280,282,283: 279-Jack O'Lantern-c/story
265-X-Factor x-over 1.00 2.00 5.00
256-1st app. Puma 1.10 2.20 5.50
257-2nd app. Puma, Hobgoblin cameo 1.80 5.00 11.00
258-Hobgoblin app. (minor) 1.90 6.00 13.00
259-Full Hobgoblin app., origin Mary J. Watson 3.10 9.40 22.00
260-Hobgoblin story 1.80 5.00 11.00
261-Hobgoblin-c/story 1.90 6.00 13.00
262-Spider-Man unmasked 1.50 4.00 9.00
265-1st app. Silver Sable (6/85) 1.60 5.00 11.00
silver ink 2nd printing 0.60 1.20 3.00
274-Zarathos (Spirit of Vengeance) app. (1/86) 1.00 2.00 5.00
275-(52 pgs.)-Hobgoblin-c/story; origin-r by Ditko 2.00 6.00 14.00
276-Hobgoblin story 2.00 5.00 12.00
281-Hobgoblin battles Jack O'Lantern 1.90 6.00 13.00
284-Punisher cameo app.; Gang War begins, ends #288; Hobgoblin-c/story
1.70 4.00 10.00
285-Punisher app.; minor Hobgoblin app. 2.10 6.00 15.00
286-Hobgoblin-c/app. (minor) 1.00 2.50 6.00

Amazing Spider-Man #278

287-Hobgoblin app. (minor) 1.00 2.50 6.00
288-Hobgoblin full app. 1.50 3.80 9.00
289-(1.25, 52 pgs.)-Death of Hobgoblin (Ned Leeds); Macendale (Jack O'Lantern) becomes new Hobgoblin 3.40 10.00 24.00
290-292 1.00 2.00 5.00
293,294-Parts 2 & 5 of Kraven story 1.50 3.80 9.00
295-297 1.00 2.50 6.00
298-Todd McFarlane-c/a begins (3/88); 1st app. (cameo) Eddie Brock who becomes Venom (not in costume) 5.70 17.00 40.00
299-1st app. (cameo) Venom in costume 3.60 11.00 25.00
300-(52 pgs.)-Last black costume; 1st full Venom story
10.00 30.00 70.00
301-305 2.30 6.00 16.00
306-311,313,314 1.80 4.60 11.00
312-Hobgoblin battles Green Goblin-c 3.30 9.90 23.00
315-317-Venom app. 3.00 8.60 20.00
318-323,325: 319-Bi-weekly begins 1.30 3.30 8.00
324-Sabretooth app., McFarlane-c (cover only) 1.90 5.60 13.00
326,327,329-No McFarlane 0.80 1.60 4.00
328-Hulk app., last McFarlane-a 1.80 4.50 11.00
330,331-Punisher app. 0.80 1.60 4.00
332,333-Venom-c/story 1.70 4.20 10.00
334-336,338-343 0.50 1.20 3.00
337-Hobgoblin app. 0.80 1.60 4.00
344-1st app. Cletus Kasady (Carnage) 1.70 4.00 10.00
345-1st full app. Cletus Kasady 1.70 5.00 12.00
346,347-Venom app. 1.70 4.00 10.00
348,349,351-359: 350-(1.25-c) 0.50 1.00 2.50
350-(1.50, 52 pgs.)-Origin retold 0.50 1.20 3.00
360-Carnage cameo 1.40 3.50 8.50
361-Intro Carnage 2.60 8.00 18.00
361-2nd printing; silver-c 0.40 0.80 2.00
362,363-Carnage & Venom-c/story 1.50 4.00 9.00
362-2nd printing 0.30 0.60 1.50
364,366-374,376-387: 373-Venom back-up; 374-Venom-c/story; 378-Cardiac app.; 378-Maximum Carnage part 3; 381,382-Hulk app.; 383-The Jury app.; 384-Venom/Carnage app. 0.40 0.70 1.75
365-(3.95)-Silver hologram on-c; ... Spider-Man 2099
1.90 2.50 6.00
365-2nd printing; gold hologram on-c 0.80 1.60 4.00
375-(3.95)-Holo-grafix-c; Venom-c/story 1.00 2.40 5.75
388-(2.25, 68 pgs.)-Newsstand Edition; 3 back-up stories; Venom, Cardiac & Chance 0.50 0.90 2.25
388-(2.95)-Collectors Edition w/foil-c 0.60 1.20 3.00
389-396,398-399,401-404: 389-Begin 1.50-c; Green Goblin app.; bound-in card sheet; 394-Power & Responsibility Pt. 2; 396-Daredevil-c & app.; 403-Carnage app. 0.30 0.60 1.50
390-(2.95)-Collectors Edition; polybagged w/16 pg. insert & animation print 0.60 1.20 3.00
394-(2.95, 48 pgs.)-Deluxe edition; flip book w/illos of a Spider-Man Pt. 2 ... Sabretooth-c
1.00 2.00 5.00
397-(2.25)-Flip book w/Ultimate Spider-Man 0.50 0.90 2.25
400-(2.95)-Death of Aunt May 1.00 2.00 5.00
400-(3.95)-Death of Aunt May; Double-c embossed
1.30 2.60 6.50
Annual 1-(1964)-Origin Spider-Man; Intro Sinister Six; 40 pg. story 47.00 141.00 400.00
Annual 2-(1965)-New Dr. Strange-c/app. 20.00 60.00 [illegible]
Special 3-(11/66)-Avengers & Hulk x-over 9.30 28.00 65.00
Special 4-(11/67)-Spidey battles Human Torch; new 41 pg. story
9.30 28.00 65.00
Special 5-(11/68)-New 40 pg. Red Skull story; Peter Parker's parents
10.00 30.00 70.00
Special 6-(11/69)-r/41 pg. Sinister Six story from Annual #1
4.20 10.00 25.00
Special 7-(12/70)-All reprints 4.20 10.00 25.00
Special 8-(12/71)-All reprints 4.20 10.00 25.00
King Size 9-(1973)-r/Spec. Spider-Man magazine (Green Goblin-c/story; 40 pgs. re-edited from orig. 58 pgs.) 4.20 10.00 25.00
Annual 10-12 (1976-78)-All new-a 1.30 3.00 8.00
Annual 13 ('79)-John Byrne-a 1.30 3.30 8.00
Annual 14 ('80)-Miller-c/a 1.50 3.80 9.00
Annual 15 ('81)-Punisher app., Miller-c/a 2.90 8.60 20.00
Annual 16-20 ('82-86) 1.20 2.90 7.00
Annual 21 ('87)-Wedding issue, direct sale 1.50 3.80 9.00
Annual 21 ('87)-Wedding issue, newsstand 1.50 3.80 9.00
Annual 22 ('88)-Evolutionary War 1.30 3.30 8.00
Annual 23 ('89)-Atlantis Attacks; Liefeld-p 1.20 2.90 7.00
Annual 24 ('90, 2.00) 0.80 1.60 4.00
Annual 25 ('91, 2.00)-1st solo Venom story 2.00 5.00 12.00
Annual 26 ('92, 2.25)-New Warriors-c/story; Venom solo story; cont'd in Spect. S-M Annual #12
1.20 2.90 7.00
Annual 27 ('93, 2.95)-Polybagged w/card; 1st app. Annex
0.60 1.20 3.00

American Freak #5

Annual 28 ('94, 2.95, 68 pgs.)-New Carnage-c/story
0.60 1.20 3.00
Skating on Thin Ice 1 ('90, 1.25, Canadian) 1.00 2.00 5.00
Skating on Thin Ice 1 (2/93, 1.50, American) 0.40 0.80 2.00
Double Trouble 2-('90, 1.25, Canadian) 0.60 1.20 3.00
Double Trouble 2-(2/93, 1.50, American) 0.40 0.80 2.00
Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/story
0.50 1.20 3.00
Hit and Run 3-(2/93, 1.50, American) 0.40 0.80 2.00
Carnage nn (6/93, 6.95)-r/ASM #344,345,359-363
1.20 2.90 7.00
Chaos in Calgary 4-(2/93, 1.50, American) 0.40 0.80 2.00
Deadball 5-('93, 1.60, Canadian)-Green Goblin-c/story; features Montreal Expos 0.30 0.60 1.50
Soul of the Hunter nn (8/92, 5.95) 1.00 2.50 6.00
Giveaways: See Overstreet Price Guide listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apr. 1995-Present (3.95, color, limited series)
Marvel Comics
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar 1995 - Present (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 0.70 1.70 4.00
2-4 0.40 0.80 2.00

AMERICAN, THE
July 1987-No. 8, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 0.60 1.20 3.00
2 0.40 0.80 2.00
3-5 0.40 0.80 2.00
6-8 0.40 0.70 1.75
American Collection (1989, 5.95) 1.00 2.50 6.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb. 1994-No. 5, June, 1994 (1.95, color, limited series)
DC Comics
1-5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992-No. 4, Oct. 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4: 1-Dorman painted-c. 2-Joe Phillips painted-c. 3-Mignola-c. 4-Bisley-c 0.50 1.00 2.50

AMERICAN SPLENDOR SPECIAL: A STEP OUT OF THE NEST
Aug. 1994 (2.95, B&W, one shot)
Dark Horse Comics
1-Nil, Pekar-story 0.60 1.20 3.00

AMERICA'S BEST TV COMICS
1967 (Giant Size, 68 pgs., 25¢, one shot)
American Broadcasting Company

TRIBE
V1#2, Sept, 1993-V1#3, 1994 (1.95, color)
Ass Comics
V1#2,3-by Johnson & Stroman — 0.40 — 0.80 — 2.00

TRINITY (See DC Universe: Trinity)

TRIPLE - X
Dec 1994 - Present (3.95, B&W, limited series ?)
Dark Horse Comics
1–6 — 0.80 — 1.60 — 4.00

TRIUMPH
...une, 1995-Present (3.75, color, 1 mixed series)
DC Comics
1–3 — 0.40 — 0.70 — 1.75

TRIUMPHANT UNLEASHED
Nov, 1993-No. 1, Nov, 1993 (2.50, cover, limited series)
Triumphant Comics
0-Serially numbered — 0.50 — 1.00 — 2.50
0-Red logo — 0.50 — 1.00 — 2.50
0-White logo, no price; giveaway — 0.50 — 1.00 — 2.50
1-Cover in negative & reverse of #0-c — 0.50 — 1.00 — 2.50

TROLL
Dec, 1993 (2.50, color, one-shot, 44 pgs.)
Image Comics (Extreme Studios)
1-Matsuda-c/p/i; Liefeld scraps — 0.50 — 1.00 — 2.50
...Halloween Special ('94, 2.95) Mazz app. — 0.60 — 1.20 — 3.00

TROLL II
July, 1994 (3.95, color, 52 pgs., one-shot)
Image Comics
1-Square-back binding — 0.80 — 1.60 — 4.00

TROLL: ONCE A HERO
Aug, 1994 (2.50, color, one-shot)
Image Comics
1 — 0.50 — 1.00 — 2.50

TUROK, DINOSAUR HUNTER (See Magnus #12)
June, 1993-Present (2.50, color)
Valiant
1-(3,500) Chromium & foil-c — 0.70 — 1.40 — 3.50
1-Gold foil-c variant — 2.10 — 6.40 — 15.00
2-32, 4-Andar app. 5-Death of Andar. 11-w/bound-in mail order card
16-Chaos Effect — 0.50 — 1.00 — 2.50
...Yearbook 1 ('94, 3.95, 52 pgs.) — 0.80 — 1.60 — 4.00

TUROK, SON OF STONE
No. 598, 12/54-No. 28, 9/62; No. 30, 12/62-No. 91, 7/74;
No. 92, 9/74-No. 125, 1/80; No. 126, 3/81-No. 130, 4/82
Dell; Publ. Co. #1-29/Gold Key #30-85/Gold Key or Whitman #86-125/Whitman #126-on
4-Color 596 (12/54)(#1)- 1st app. Turok & Andar; dinosaur c — 75.00 — 225.00 — 575.00
4-Color 656 (10/55)(#2)- 1st mention of Lanok — 45.00 — 135.00 — 315.00
3 (3-5/56)-5 — 30.00 — 90.00 — 210.00
6–10 — 19.00 — 58.00 — 135.00
11-20: 17-Prehistoric pygmies — 11.00 — 34.00 — 80.00
21-30 — 8.00 — 24.00 — 55.00
31-40: 31-Drug use story — 6.40 — 19.00 — 45.00
41-50 — 5.00 — 15.00 — 35.00
51-60: 58-Fly/ing saucer-c/story — 4.30 — 12.90 — 30.00
61-70: 62-12 & 15 cent variants — 4.00 — 10.70 — 25.00
71: 04: 84-Origin & 1st app. Hutec — 2.50 — 6.30 — 15.00
85-130: 114, 115-(52 pgs.) — 1.40 — 3.50 — 8.50
Giant 1 (3/1963-6/11) (11/66)-5 x/c-c; #10-12 & 15 pgs cover to #11 — 11.00 — 34.00 — 80.00
Giant 1-Same as above, but paper-c — 13.00 — 39.00 — 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept, 1987 (2.00, B&W)
Mirage Studios
1 — 0.70 — 1.40 — 3.50

TV STARS
Aug, 1978-Mr. 4, Feb, 1979
Marvel Comics Group
1-Panna-Barbera TV tie-in — 0.90 — 2.10 — 5.50
2, 4 — 0.50 — 1.00 — 2.50
3-Tuth-c/a — 0.90 — 1.80 — 4.50

Marshall Law-c/a, #8B

12 O'CLOCK HIGH (TV)
Ace-Man, 1965-No. 2, Apr-June, 1966 (Photo-c)
Dell Publishing Co.
1, 2 — 4.30 — 13.00 — 30.00

2099 A.D.
May 1995 (2.95, color)
Marvel Comics
1 Acetate-c by Quesada/Palmiotti — 0.80 — 1.60 — 4.00

2099 UNLIMITED
Sept '1993-Present (3.95, color 68 pgs.)
Marvel Comics
1 & 1 1st app. Nuke 2099 & begins; 1 3; Spidey 2099 app.
9-Joe Kubert-c — 0.80 — 1.60 — 4.00

2099 WORLD OF DOOM SPECIAL
May, 1995 (1.25 color, one-shot)
Marvel Comics
1 Doom's "Contract with America" — 0.50 — 0.90 — 2.25

TWILIGHT ZONE, THE (TV)
No. 1173, 3 5/61-No. 11, 4/71; No. 92, 5/82
Dell Pub. thru Gold Key-Whitman #92
4-Color 1173 — 19.00 — 58.00 — 135.00
4-Color 1288 — 11.00 — 34.00 — 80.00
(7-8)(62-65)(7-10/62 TSC) — 8.00 — 24.00 — 55.00
1-(12/62, Gold Key)-Grandpa Fa — 9.30 — 28.00 — 65.00
2 — 6.40 — 19.00 — 45.00
3-11: 3, 4, 9-Toth-a — 4.30 — 13.00 — 30.00
12-Williamson-a — 4.00 — 10.70 — 25.00
13, 15-Crandall-a — 3.00 — 8.60 — 20.00
14-Orlando/Crandall/Torres-a — 3.00 — 8.60 — 20.00
16-22 — 2.10 — 6.00 — 15.00
23-27: 26-Flying saucer-c/story — 1.80 — 5.00 — 13.00
28-32 — 1.10 — 2.20 — 5.50
33-51: 43-Crandall-a, 51-Wrightson-a — 0.90 — 1.80 — 4.50
52-70 — 0.30 — 0.90 — 2.25
71-92: 83, 84-(52 pgs.) — 0.30 — 0.60 — 1.60
Mini Comic #1 (1970; 3 1/4 x 6 1/2") — 0.30 — 0.60 — 1.60

TWILIGHT ZONE, THE
Nov, 1990 (2.95/1.75, color)
Oct, 1991, V2#1, Nov, 1991 (No. 34?, 1992 (1 53, color)
V1#1-1993) No. 4, 1993 (2.50, color)
Now Comics
1-(1/90, 2.95, 52 pgs.)-H. Adams-a — 0.80 — 2.10 — 5.00
1-(1/90, 1.75)-Newsstand ed. — 0.40 — 0.80 — 2.00
1-(10/91, 4.95)-Prestige ed., h. Adams-c/a — 1.00 — 2.00 — 5.00
2 (10/91, 2.50)-Collector's edition, polybagged, gold logo c/box, 1990 issue — 0.80 — 2.10 — 5.00
1-Reprint (2.50)-r/cornerstone #1, 90 ed. — 0.50 — 1.00 — 2.50
V2#1-Demetrius & newsstand versions — 0.40 — 0.80 — 2.00
2-8, 10-14 — 0.40 — 0.80 — 2.00
9-(2.95)-3-D Special, polybagged w/hologram on-c — 0.60 — 1.20 — 3.00
9-(4.95)-Prestige ed.sion, polybagged, two extra stories & different hologram on-c — 1.00 — 2.00 — 5.00
V3#1-4 — 0.50 — 1.00 — 2.50
Anniversary Special ('92, 2.50) — 0.50 — 1.00 — 2.50
Annual 1 ('4/93, 2.50)-No ads — 0.50 — 1.00 — 2.50

TWISTED TALES
Nov 1982-No. 10, Dec, 1984
Pacific Comics/Independent Comics Group
1–10 — 0.30 — 0.60 — 1.50

ULTRAFORCE
Aug, 1994-Present (1.95, color)
Malibu Comics
1 (2.5)(C-44 pgs)-w/Bound-in trading card; team-consists of Prime, Prototype, Hardsite, Pace, Ghoul, Contrary & Topaz — 0.50 — 1.00 — 2.50
1-Holographic c, no price — 2.90 — 8.60 — 20.00
0-(9/94, 2.50) — 0.50 — 1.00 — 2.50
2-5-(10/94, 1.95) — 0.40 — 0.80 — 2.00
2-(2.50)-Fluorescent logo; limited edition stamp on-c — 0.50 — 1.00 — 2.50
6 (regn 2.50-c)-7, 8, 8-Black Knight app. — 0.50 — 1.00 — 2.50
Malibu "Ashcan"-Ultraforce (6/94) — 0.20 — 0.30 — 0.75

ULTRAMAN
Nov, 1994-Present (3.75/1.95, color)
Marvel Comics, Inc.
1, 1-(1,75)-Newsstand ed. — 0.40 — 0.70 — 1.75
-1, 1-(2.25)-Collectors editions, -1-w/flip-c, 1-Special 1/4 wraparound-c — 0.50 — 1.00 — 2.25
2-4-3 Regn 1.95-c — 0.40 — 0.80 — 2.00

ULTRAVERSE DOUBLE FEATURE
Jan 1995-Present (3.95, color)
Malibu Comics
1-(68 pgs) Flip-c, featuring Prime and Solitaire — 0.80 — 1.60 — 4.00

ULTRAVERSE ORIGINS
Jan, 1994 (99¢, color)
Mal bu, Gen Cs
1-Gatefold-c, 2 pg. origins of characters — 0.20 — 0.40 — 1.00
1 Newsstand ed., diff c-no gatefold — 0.20 — 0.40 — 1.00

ULTRAVERSE PREMIERE
1994
Malibu Comics
0-Ordered thru mail w/coupons — 0.80 — 2.10 — 5.00

ULTRAVERSE ZERO-THE DEATH OF THE SQUAD
Apr, 1995 - (2.95, color)
Malibu Comics
1–3, 3-Codename: Firearm back story — 0.50 — 1.30 — 3.00

UNCANNY TALES
Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1-Crandall-r/Uncanny Tales #9 (1950s) — 0.50 — 1.00 — 2.50
2–12 — 0.50 — 1.00 — 2.50

UNCANNY X-MEN, THE (The X-Men, Nos. 1-141, see Giant-Size X-Men)
Sept, 1963-Present
Marvel Comics Group
142-Rachel app. — 2.70 — 8.10 — 19.00
143-Last Byrne issue — 1.50 — 3.60 — 9.00
144-150, 150-Double size — 1.30 — 3.00 — 7.50
151-157, 159-161, 163, 164 — 1.00 — 2.00 — 5.00
158-1st app. Rogue in X-Men — 1.00 — 3.30 — 8.00
162-Wolverine solo story — 1.70 — 4.20 — 10.00
165-Paul Smith art begins, ends #175 — 1.50 — 4.00 — 9.00
166-Double size, Paul Smith art — 1.20 — 2.90 — 7.00
167-170 167 New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83), contains skin "Tattoo" decals — 1.10 — 2.20 — 5.50
171-Rogue joins The X-Men; see Avengers Annual #10 — 1.70 — 4.20 — 10.00
172-174, 172, 173-Wolverine solo story — 1.00 — 2.00 — 5.00
175-Double size — 1.00 — 2.50 — 6.00
176-185, 182-Rogue solo story, 184-1st app. Forge

	#1	#2	#3
188–(52 pgs.): B.Smith/Austin-a	1.00	2.00	5.00
187–192, 194–199	0.80	1.60	4.00
193-Double size, special 100th app. New X-Men; 1st app.Warpath	1.00	2.50	6.00
200-(12/85, 1.25, 52 pgs.)	1.20	4.20	10.00
201–1st app. Cable (as baby)? (1/86); 1st Portacio-(a) in X-Men	3.00	10.70	25.00
202-204, 206-209: 204-2nd Portacio-i on X-Men	1.00	2.50	6.00
205-Wolverine solo story by Barry Smith	2.40	7.30	17.00
210, 211; 210-213: Mutant Massacre	2.00	9.00	20.00
212, 213-Wolverine Battles Sabretooth. 212-(1/88)-See X-Factor #30	5.00	15.00	35.00
214-221, 223, 224, 239-Hawk joins (7/87)	1.00	2.00	5.00
222-Wolverine battles Sabretooth-c/story	2.40	7.30	17.00
225-227-fall Of The Mutants. 226-(12 pgs.)	1.50	3.00	8.00
228-230, 241	1.60	2.00	5.00
240-Sabretooth app.	1.60	2.50	6.00
242-Double size, Inferno tie-in	1.60	2.00	5.00
243, 245-247: 245-(1/89)(Big)	0.80	1.60	4.00
244, 248 app.Sabretooth	2.50	6.10	15.00
249-1st solo story of Jean F. Mem	4.30	13.00	30.00
250-(double-sized)-(7/89, 52 pgs.)	0.80	0.50	1.25
251-252: 252-Jim Lee-c	0.50	1.00	2.50
253-255: 253-Art Nevs X-Men begin. 254-Jim Lee-c	0.30	1.80	4.50
256, 257-Jim Lee-c	1.20	5.10	12.00
258-Wolverine solo story; Lee-a	2.30	6.00	14.00
259-Silvestri-c/a (no Lee-a)	1.20	2.50	6.00
260-265: Jim Lee-c, 260, 261, 264-Lee-c	0.50	1.00	2.50
266-1st full app. Gambit (See Annual 14)	5.00	15.00	35.00
267-Jim Lee scenes begins, 2nd full Gambit app.	2.00	6.00	14.00
268-Lee-a; Wolverine, Capt. America, Black Widow team-up	3.30	9.90	23.00
269-Lee-a	1.40	2.80	7.00
270-X-Tinction Agenda begins	1.20	5.10	12.00
270-Gold 2nd printing	0.40	1.60	4.00
271, 272, X-Tinction Agenda	1.20	3.00	8.00
273-New Wanders (Gold) & X-Factor app.	1.20	2.90	7.00
274	1.80	2.50	6.00
275 (1.50, 52 pgs.)-To Fold-c, Prol. X	1.20	2.90	7.00
275-Gold 2nd printing	0.30	1.00	2.50
276-280: 277-Card art on #1-c	0.40	0.80	2.00
281-New X-Men team/Byrne scripts & Wilfire Portacio-c/a begin (white logo)	1.10	2.70	6.50
281–2nd printing (red logo)	0.30	0.50	1.25
282-1st app. Bishop (cover — 1 pg.)	1.30	3.30	8.00
282-Metallic Ink 2nd printing (1.00-c)	0.20	0.40	1.00
283-1st full app. Bishop	1.20	4.20	10.00
284-287: 287-Bishop joins team; 280 Last Portacio-c/a. 284-Brandon Peterson-a begins; ends 299	0.40	0.50	1.25
294-296 (1.50)-Polybagged w/trading card	0.40	0.80	2.00
297-299, 301-303, 305-308, 311	0.30	0.50	1.25
300 (1.95)-w/bound-in trading card sheet	0.40	0.80	2.00
300-(3.95, 68 pgs.)-Holo-grafx foil-c, Bumble, Jubilee, Storm, Wolverine app.	0.80	1.60	4.00
304-(3.95, 68 pgs.)-Magneto hologram on-c, 30th anniversary issue	0.80	1.60	4.00

Uncanny X-Men #4

Joe Lee-a (4 pgs.)	0.80	1.60	4.00
312-321, 312-Begin 1.50-c; bound-in card sheet #30	0.60	1.50	
316,317 (2.95)-Foil enhanced editions	0.60	1.20	3.00
318-322-(2.95)-Deluxe edition	0.40	0.80	2.00
323-art.from "Age of Apocalypse"	0.40	0.80	2.00
Special 1 (12/70)-Kirby-c/a	6.40	19.00	45.00
Special 2 (11/71)	5.70	17.00	40.00
Annual 3 (`79)-New ant. Wolverine stories; Toth-c	2.40	7.30	17.00
Annual 4 ('80)-Dr. Strange-c/story	1.20	3.60	7.50
Annual 5 ('81)	1.00	2.50	6.00
Annual 6-8 (82-84, 52 pgs.)-6-Dracula app.	1.00	2.00	5.00
Annual 9 ('1985)-Art Adams-a, New Mutants cover from New Mutants Special #1	1.30	5.00	13.00
Annual 10 (1986)-Art Adams-a	1.60	4.70	11.00
Annual 11 ('87)	0.60	1.20	3.00
Annual 12 ('88)-Evol. War, Art Adams-a(p)	0.80	1.60	4.00
Annual 13 ('89)-Atlantis Attacks	0.60	1.20	3.00
Annual 14 ('90, 2.00) 1st app. Gambit (in rear app.) Art Adams-c/a	1.30	3.30	8.00
Annual 15 ('91, 2.00, 68 pgs.)-Leg. app. Wolverine w/Dr. Strange story, Terry Austin X-Force cont'd/New Mutants	0.80	1.60	4.00
Annual 16 ('92, 2.25)-Joe Lee-c/a(2 scenes)	0.50	0.90	2.25
Annual 17 ('93, 2.95)-Polybagged w/card	0.60	1.20	3.00
Annual 18 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00
-The Dark Phoenix Saga (1990, 12.95)	1.90	5.60	13.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot)
Marvel Com ics Group
nn-Supplement to The Dallas Times Herald | 3.00 | 8.60 | 20.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Rpmr/Austin-c | 0.80 | 1.60 | 4.00

UNDERDOG (TV)
July, 1970-No. 10, Jan. 1972; Mar. 1975-No. 23, Feb. 1979
Charlton Comics/Gold Key
1 (1st series, Charlton) | 7.10 | 21.00 | 50.00
2–10 | 4.30 | 12.90 | 30.00
1..2nd series, Gold Key) | 5.00 | 15.00 | 35.00
2–10 | 3.00 | 8.00 | 20.00
11–23: 11-1st app. Shack of Solitude | 2.20 | 5.50 | 13.00

UNDERDOG SUMMER SPECIAL
Oct, 1993 (2.25, color)
Harvey Comics
1 | 0.50 | 0.90 | 2.25

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3 Mar, 1967 (01 12¢ 2, 3 25¢ guests)
Harvey Publications
1-Tiger Boy; Simon-c | 1.90 | 5.60 | 13.00
2-Jack O. Frost, Tiger Boy & Three Rocketeers app.; Williamson, Wood, Kanta-a | 3.00 | 9.40 | 22.00
3-Jack O. Frost app.; Williamson/Crandall-a | 3.00 | 9.40 | 22.00

UNEXPECTED, THE (formerly Tales of the Unexpected #1-105; No. 106, Feb. 1968 to No. 222, May, 1982)
National/Periodical Publications/DC Comics
105-Begin 12¢ issues | 2.00 | 6.00 | 14.00
106-113, 113-Last 12¢ issue | 1.20 | 4.20 | 10.00
114, 115, 117, 118, 120, 122-127 | 1.00 | 2.50 | 6.00
116, 119, 121, 128-Wrightson-a | 1.30 | 3.00 | 8.00
129-162: 132-136-(52 pgs.); 157-162-(100 pgs.) | 0.60 | 1.20 | 3.00
163-188, 189, 188 (44 pgs.) | 0.30 | 0.60 | 1.60
189, 190, 192, 193-(3.00, 68 pgs) | 0.40 | 0.80 | 2.00
191-Rogers-a(p) (1.00, 68 pgs) | 0.60 | 1.20 | 3.00
196-221: 208-Crossover of Johnny Peril | 0.10 | 0.60 | 1.40

UNION
June, 1993-No. 0, July, 1994 (1.95 color)
Image Com ics
1-(2.50)-Embossed foil c/Joseva-c/a in a | 0.50 | 1.00 | 2.50
1 (1.95)-Newsstand ed. w/o foil c | 0.40 | 0.80 | 2.00
2–4, 6–6 (2.00) | 0.40 | 0.80 | 2.00
0-(7/94, 2.50) | 0.50 | 1.00 | 2.50
0-Alternate Portacio-c, see Deathblow #5 | 0.50 | 1.00 | 2.50

UNION
Feb 1995 Present of 50 color
Image Comics
1 | 0.50 | 1.00 | 2.50
4-(1.95)-Newsstand, WildStorm Rising Part 3 | 0.40 | 0.80 | 2.00
4 (2.50)-Direct Market, WildStorm Rising Part 3, Box set ed. Cast | 0.50 | 1.00 | 2.50

UNITY
No. 0, Aug. 1992-No. 1 1992 (Free, color)
Valiant
0-Bikari-Smith-c/a, prequel to Unity; covers of Valiant sellers, free to everyone that bought all 8 Unity 1 issues that month | 0.80 | 2.00 | 5.00
-c Red-wrap, scarcer (1,000 made) | 4.00 | 11.00 | 25.00
0. Gold variant | 2.00 | 6.00 | 15.00
1-Eg-oque to Unity x-overs, 1 copy available for every 8 Unity books ordered | 0.70 | 2.00 | 5.00
1 (Gold) Promotional copy | 4.00 | 11.00 | 25.00
1 "Platinum" Promotional scarcer | 5.00 | 15.00 | 35.00
. . Yearbook 1 (2.95), 3 (95) - 1994 unlimited | 0.80 | 1.60 | 4.00

UNIVERSAL MONSTERS
1993-Present (3.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-no-Dragon; movie adaptation, painted-c | 0.80 | 1.60 | 4.00
Dracula-nn (4.95) Original movie adaptation | 1.00 | 2.00 | 5.00
Mummy-nn (4.95) Day fail movie adaptation | 1.00 | 2.00 | 5.00
Creature from the Black Lagoon (0.95) A. Adam/Austin-c/a | 1.00 | 2.00 | 5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
205, Apr-May, 1977 to 268, Oct, 1982
National Periodical Publications/DC Comics
205-268: 251-Enemy Ace begins | 0.40 | 0.80 | 2.00

UNKNOWN WORLDS
Aug, 1950 to 57, Aug. 1967
American Comics Group
1-Whitney-c/a most issues | 13.00 | 38.00 | 115.00
2-5, 2-Dinosaur-c/story | 7.00 | 20.00 | 60.00
6-11: 9-Dinosaur-c/story. 11-Last 10¢ issue | 5.00 | 15.00 | 45.00
12-19: 12¢ issues thru #57 | 4.00 | 12.00 | 35.00
20-Neble comics (12-1/62-63) | 4.00 | 13.00 | 40.00
21-57 | 2.00 | 7.00 | 22.00
58-"The People vs. Wendricks" by Craig, most Atlas/EC-like SCI-fi story ever | 3.00 | 9.00 | 27.00
59-68 | 2.00 | 7.00 | 20.00
47-Williamson-r/Mike Jaing the Unknown #96, 3 pgs. Craig-a | 2.00 | 7.00 | 22.00
48-57-49, 50, 54 Bolivia-a. 53 Frankenstein app. | 2.00 | 6.00 | 17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 8, Nov. 1975 (1.00, 68-pg magazine)
Marvel Com ics Group
1 Williamson/Kaluta/Torres/Frazetta-r/Wrightson #1. N. Adams-r/Phase 1

Brannon & Kaluta<c>	0.80	1.60	4.00
2-(c) 2, 3-Perez-a	0.60	1.20	3.00
Special 1 (7/86, $1.00 p) -Newton painted<c>	0.60	1.20	3.00

UNTOLD LEGEND OF THE BATMAN, THE
July 1980-No. 3, Sept.1980 (Mini-series)
DC Comics

1-Chaykin, Gene<c>-Byrne-a	0.80	1.60	4.00
2,3	0.60	1.20	3.00
1-3-Batman Cereal premiums (1980), 28 pgs., 6x9"; 1st & 2nd printings exist	0.40	0.80	2.00

UNUSUAL TALES (Bi-Jar Boy #1-50 on)
Nov. 1955-No. 49, Mar-Apr. 1965
Charlton Comics

1	15.00	50.00	120.00
2	7.00	21.00	55.00
3–5	4.00	12.00	33.00
6-Duke-c only	6.00	17.00	44.00
7, 8-Ditko-c/a	12.00	36.00	95.00
9-Ditko-c/a (20 pgs.)	13.00	38.00	100.00
10-Ditko-c/a(4)	15.00	43.00	120.00
11-(3/58, 68 pgs.)-Ditko-a(4)	14.00	41.00	110.00
12, 14-Ditko-a	9.00	28.00	75.00
13, 16-20	3.00	10.00	26.00
15-Ditko-c/a	9.00	27.00	72.00
21, 24, 28	2.00	7.00	18.00
22, 23, 25-27, 29-Ditko-a	6.00	18.00	48.00
30-49	2.00	6.00	16.00

U.S. AGENT (See Captain America #354)
June, 1993-No. 4, Sept, 1993 (1.75, color, mini-series)
Marvel Comics

1–4	0.40	0.70	1.75

USAGI YOJIMBO (See Albedo & Space Usagi)
July 1987-No. 167 (2.00, B&W)
Fantagraphics Books

1	0.80	1.60	4.00
1, 8, 10-2nd printings (2.00)	0.40	0.80	2.00
2-8, 11-28	0.40	0.80	2.00
10-TMNT app.	0.80	1.60	4.00
29-36; (2.25-c)	0.50	0.90	2.25
Color Special 1 (11/89, 2.95)	0.60	1.20	3.00
Summer Special 1 (1986, 2.75, B&W)	1.30	3.30	8.00

USAGI YOJIMBO
Mar, 1995-Present (2.75, color)
Mirage Studios
V2#1-13; 1-TMNT app. | 0.60 | 1.10 | 2.75

VALERIA THE SHE BAT
May, 1991-Present (Color)
Continuity Comics
(See Comics Scene #1, June 1991 for Valeria/Spawn x-over, 5 pages)
1-Premium given to retailers, c/bw- in the dark-c, N. Adams-a | 1.40 | 6.00 | 10.00
2-5 (11/93) 5-Embossed c/a, Adams-a & scripts | 0.50 | 1.00 | 2.50

VALERIA THE SHE-BAT
Sep, 1995 Present (2.50, color)
Wingbanner
1–2 | 0.50 | 1.00 | 2.50

VALOR
Nov, 1993-No. 23, Sept, 1994 (1.25/1.50, 50 color)
DC Comics
1-12-2 vs. Supergirl 4-Vs. Lobo/cameo 12) | 0.30 | 0.50 | 1.25
13-23, 13-Begin 1.50 c, 17-Death of Valor, 18-22-Blu vil-up to Zero Hour, 23-Zero Hour | 0.30 | 0.60 | 1.50

VAMPIE BITES
May 1995-Present (2.95, B&W)
Brainstorm Comics
1-color pin-up | 0.60 | 1.20 | 3.00

VAMPIRE LESTAT, THE
Jun 1990-No. 12, 1991 (2.50, m-series)
Innovation

1	4.30	12.90	30.00
1-2nd printing	0.60	1.20	3.00
1-3rd & 4th printings	0.50	1.00	2.50

2	2.10	6.40	15.00
2-2nd & 3rd printings	0.50	1.00	2.50
3–5	1.30	3.30	8.00
6–12	1.00	2.00	5.00

Note: 2nd printings of most issues exist and are worth cover price

VAMPIRELLA
Sept, 1969-No. 112 Feb, 1983, No. 113, Jan, 1988
Warren Publishing Inc (B&W, magazine size)

1-Intro Vampirella, Frazetta-c	31.00	94.00	220.00
2-Amazonia series begins, ends #12	11.60	41.00	95.00
3-Source, low distribution	32.00	96.00	225.00
4-7, 5-7-Frazetta-c	6.00	19.00	45.00
8-Vampirella begins as serious series	5.70	17.00	40.00
9-Small art, Bono cover	6.00	18.00	43.00
10-No Vampirella story	2.90	9.00	20.00
11-15, 11-Berger & Tuska app. Pendragon	4.35	12.90	30.00
16-18, 20-25	2.90	8.60	20.00
19 (1973 Annual)	4.00	10.70	25.00
26, 28-36, 38-40, 31-Tuuenta-c	1.70	4.20	10.00
27 (1974 Annual)	2.00	5.00	12.00
37 (1975 Annual)	1.70	4.20	10.00
41-45, 47-50	1.20	2.40	6.00
46 Origin of Vampirella retold (10/75)	1.20	2.40	6.00
51-99	1.00	2.00	5.00
100-(96 pgs.)-Reprint special, origin retold	1.00	2.00	5.00
101-110,112	1.00	2.00	5.00
111 Giant Cole/Alcala's Edition (2.50)	1.00	2.00	5.00
113 (1988)	1.00	2.00	5.00
Annual 1 (1972)-Bow-angle Vampirella	18.00	54.00	125.00
Special 1 (1977, large squarebound)	1.70	4.20	10.00

VAMPIRELLA (Also see Cain' Big Book, Vengeance of)
Nov, 1992-No. 5, Nov. 1993 (2.95, c/ors)
Harris Comics

0	0.70	1.70	4.00
1-Dire Ballard a/c & A. Hughes c in #1-3	4.60	13.70	32.00
1-2nd printing	1.00	2.00	5.00
2	1.60	2.70	10.00
3, 5-1 constant cvrt Buckets For Free Dave Stevens/Vampirella poster	1.00	2.50	6.00
3-D Brereton-c	1.40	2.80	7.00
Vampirella TPB (11/93), 5.95/-#1-4; Jusko-c	1.00	2.50	6.00

VAMPIRELLA CLASSIC
Feb 1995-Present (2.95, color)
Harris Com cs
1-3 A. Goodwin/S-Gonzales pnrtup | 0.60 | 1.25 | 3.00

VAMPIRELLA, MORNING IN AMERICA
1991-No. 4, 1992 (2.95, B&W, mini-series)
Dark Horse/Harris

1-All Have Kaluta painted-c	1.40	2.80	7.00
2–4	1.00	2.00	5.00

VAMPIRELLA/SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, c/c/w, limited series 2)
Harris Comics

1	1.00	2.00	5.00

VAMPIRE TALES
Aug 1973-No 11 June 1975 (B&W magazine)
Marvel Comics Group
1: Morbius, the Living Vampire begins by Marcos (1st solo Morbius series & 1st Morbius app.) | 3.00 | 9.90 | 23.00
2-Intro Satana, Tomarkhov-c | 1.20 | 4.00 | 10.00
3, 4, 7, 11: 3 Satana app & Blade app., see Tomb of Dracula #)

	1.00	2.00	5.00
6-1st Lilith app.	1.00	2.00	5.00
8-Origin Morbius	1.30	3.00	7.50
Annual 1 (10/75)-Heath-c/i9	0.60	1.20	3.00

VAMPS
Aug, 1994-Jan, 1995 (1.95, color limited series, mature)
DC Comics

1-Bolland-c	0.80	1.60	4.00
2–6- Bolland-c	0.60	1.20	3.00

VANGUARD (COMPOST EARTH) (See Megaton & Savage Dragon)
1987 (1.50, color)
Megaton Comics
1-Erik Larsen-c(p) | 0.70 | 1.40 | 3.50

VANGUARD
Oct, 1993-Present (1.95 color)

Image Comics
1-6-1-Gatefold-c, Supreme x-over, Erik Larsen back-up 3-(12/93)-Indicia December 1994 4-Berzerker back-up 5-Image Mecha-a(p) | 0.40 | 0.80 | 2.00

VANGUARD ILLUSTRATED
Nov, 1983-No. 11, Oct, 1984
Pacific Comics

1-6, 8-11: 2-Dave Stevens-c	0.30	0.60	1.50
7-1st app. Mr.Monster	1.00	2.40	5.00

VAULT OF EVIL
Feb, 1973-No. 29, Nov, 1975
Marvel Comics Group
1-(1950s reprints begin) | 0.60 | 1.20 | 3.00
2-22:1,4-Brunner-c | 0.40 | 0.70 | 1.75

VAULT OF HORROR, THE
Aug, 1990-No. 6, June, 1991 (1.95, color, 68 pgs.)
Gladstone Pb.lt

1	0.80	1.60	4.00
2-6: 4-Begins 2.00-c	0.40	0.80	2.00

VENGEANCE OF VAMPIRELLA
Apr, 1994-Present (2.95 color)
Harris Comics
1 (3.50)-Quesada/Palmiotti "Bloodsta F" wraparound-c | 3.30 | 8.30 | 20.00
1 (3.50)-2nd printing, Blue foil-c | 1.00 | 2.00 | 5.00
1-Gold | 8.00 | 16.00 | 40.00
2 | 2.00 | 4.00 | 10.00
3,4 | 1.00 | 2.00 | 5.00
5 1/2 B-Polybagged w/trading card, 1/2 w/coupon for Ryder-25 poster | 11 Polybagged w/trading card | 0.60 | 1.20 | 3.00
Bloodshed ('95, 6.95) | 7.00 | 2.90 | 7.00

VENGEANCE SQUAD
July, 1975-No. 6, May, 1976 (#1-3 are 25¢ issues)
Charlton Comics
1-Mike Mauser, Private Eye beg's as by Staton | 0.40 | 0.80 | 2.00
2-6-Morrd-a in all | 0.30 | 0.60 | 1.60
5, 6-Modern Comics-r (1977) | 0.30 | 0.60 | 1.40

VENOM: CARNAGE UNLEASHED
Apr 1995 - July 1995 (2.95, color, lim ted series 4)
Marvel Comics
1–4 | 0.60 | 1.20 | 3.00

VENOM: FUNERAL PYRE
Aug, 1993-No. 3, Oct, 1993 (2.95, color, limited series)
Marvel Comics
1-Hilite-gold foil-c, Pu nisher app. in all | 0.60 | 1.20 | 3.00
2, 3 | 0.60 | 1.20 | 3.00

VENOM: LETHAL PROTECTOR, (See Amazing Spider-Man #298)
Feb, 1993-No. 6, July, 1993 (2.95, limited series)
Marvel Comics
1-Red holo-grafic foil-c | 1.00 | 2.00 | 5.00
1-Gold variant sold to retailers | 2.60 | 8.00 | 18.00
1-Black-c variant | 21.40 | 64.00 | 150.00
2-6: Spider-Man app. in all | 0.60 | 1.20 | 3.00

VENOM: NIGHTS OF VENGEANCE
Aug, 1994-No. 4, Nov, 1994 (2.95, color, limited series)
Marvel Comics
1-4: 1-Red foil-c | 0.60 | 1.20 | 3.00

VENOM: SEPARATION ANXIETY
Dec, 1994-Mar 1995 (2.95, co-oc, Lim.ited series)
Marvel Comics
1-4: 1-Embossed-c | 0.60 | 1.20 | 3.00

VENOM: THE ENEMY WITHIN
Feb, 1994-No. 3, Apr, 1994 (2.95, color, limited series)
Marvel Comics
1: 3: Demogoblin & Morbius app. 1-Glow-in-the-dark-c | 0.60 | 1.20 | 3.00

VENOM: THE RACE
May, 1994-No. 3, July 1994 (2.95, color, limited series)
Marvel Comics
1-3: 1-Embossed cover | 0.60 | 1.20 | 3.00

VENOM: THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, color, limited series)
Marvel Comics
1-3: Kelley Jones-c/a. 1-Embossed-c 0.60 1.20 3.00

VERTIGO JAM
Aug, 1993 (3.95, color, 68 pgs.)
DC Comics
1-Sandman by Gaiman, Swamp Thing by Veitch 0.80 1.60 4.00

VERTIGO PREVIEW
1992 (75¢, color, 36 pgs.)
DC Comics
1 Vertigo preview, Sandman story by Gaiman 0.40 0.80 2.00

VERTIGO VISIONS
June 1993-Present (Color, 68 pgs.)
DC Comics (Vertigo)
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Dr. Death 1 (3.95, 7/94) 0.80 1.60 4.00

VERY VICKY
1993?-Present (2.50, B&W)
Mirez Disney Ocean
1–8 0.50 1.00 2.50

V FOR VENDETTA
Sept, 1988-No. 10, May, 1989 (2.00, color, mini-series, DC Comics
1–10: Alan Moore scripts in all 0.40 0.80 2.00
Trade paperback (1990, 14.95) 2.10 6.00 15.00

VICTORY
June, 1994-Dec. 1994 (2.50, colored series 5)
Topps Comics
1–5 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jan, 1992-No. 4, Apr, 1992 (2.25, color)
Valiant
1-Layton-c/a-Magnus #22 1.00 2.00 5.00
2–4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May, 1994-Present (1.95, color)
Image Comics
1-Alan Moore-s 0.60 1.40 4.00
2 3-Alan Moore scripts. 2,3-Burt Sears c/p(ils) 0.60 1.20 3.00

VIOLATOR VS. BADROCK
May 1995-Present (2.50, color, limited series)
Image Comics
1 Alan Moore-s, Kormanik-c (3/7) 0.50 1.00 2.50

VIRUS
1993 (No 4, 1993) (2.50, color)

Vault of Horror #6

Dark Horse Comics
1-4-Phong-c 0.50 1.00 2.50

VISION, THE
Nov, 1994-Present (1.75, color)
Marvel Comics
1-4 0.40 0.70 1.75

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, Eclipse)
Wayne Publications
1 Flaming Carrot stories 7.00 21.00 50.00
2 Flaming Carrot stories 3.60 11.00 25.00
3 Flaming Carrot stories 1.40 4.00 10.00
4-Flaming Carrot covers and rtn. 2.10 6.40 15.00
5-(1983)-1 page Flaming Carrot 1.20 2.90 7.00
Note: Alan Ng 4, Visions became an annual publication of The Atlanta Fantasy Fair

VISITOR, THE
Apr 1995-Present (2.50, color)
Valiant Comics
1- 1?, 8-Harbinger revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb, 1995-Present (2.95, color, limited series 2)
Valiant
1-2, 2.3-O Manowar, Armorines & Dr Solar app. 0.60 1.20 3.00

VORTEX
Nov, 1982-No. 15, 1988 (1.50/1.75, B&W)
Vortex Pubs
1 Peter Hsu art, nudity 1.50 4.00 9.00
2-1st app Mister X (on cover only) 0.80 1.60 4.00
3 0.60 1.20 3.00
4-15: 12-Sam Keith-a 0.40 0.70 1.80

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1988-No. 547 April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Pub./Disney/Gladstone
511-Wuzzles app. 0.90 2.30 5.50
512 0.60 1.20 3.00
513-520-518-Infinity-c 0.40 0.70 1.80
521 545 541 545 are 52 pgs. 0.30 0.60 1.60
546, 547-(7.95, 68 pgs.) 0.50 0.90 2.25
548 (1.50, 6/90)-1st Disney issue 0.40 0.70 1.75
549 551 552, 572, 573, 577-579, 583, 584 0.30 0.60 1.60
550 (2.25)-D Duck by Barks 0.50 1.00 2.50
571 (2.95, 68 pgs.)-60's Atom Bomb (r) by Barks from 1947 Cheerios Premium 0.80 1.50 3.75
574-576, 580, 582, 585 (2.95, 68 pgs.) 0.70 1.30 3.25
585 (2.50, 52 pgs.)-Reprints #140 0.70 1.30 3.25
586, 587-(1.50)-Gladstone begins age in 0.40 0.70 1.75
588, 596 0.30 0.60 1.50

WALT DISNEY'S DONALD AND MICKEY (Formerly Mickey and Donald)
No. 10, Sept, 1993-Present (3.50, color)
The Bruce Hamilton Company (Gladstone)
10, 21, 24, 26-30: 19-Barks, Murry. 22-Barks "Omelet" story r/WDC&S #146 0.30 0.60 1.50
20 (2.95, 68 pgs.)-Barks-c 0.60 1.20 3.00
25-(2.95) 68 pgs) 0.60 1.20 3.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, May, 1990, No. 280, Sept, 1993 Present (Gicos)
Gladstone Pub.
246 1.70 4.00 10.00
247-249 0.80 1.60 4.00
250 (1.50, 68 pgs.)-Reprints TC #9 1.20 5.10 12.00
253-256 0.80 1.50 3.75
257 (1.50, 52 pgs.)-/Vacation Parade #1 0.90 1.60 4.00
258-260 0.60 1.20 3.00
261-277 0.40 0.80 1.90
278, 279 (1.95, 68 pgs.) 0.50 1.00 2.50
280-285, 287-289, 290 Begin 1 50-c 283-Rose schnauzer & pair c 0.40 0.70 1.80
286 (2.95, 68 pgs.) "Happy Birthday, Donald" c 0.60 1.20 3.00

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 22, Apr, 1990 (95¢, color)
No. 23, Aug, 1990-Present (1.50, color)
Gladstone Pub./Disney Comics

1 1.00 2.20 5.50
2-Flower Color #308 0.50 0.90 2.25
3, 4, 6, 7, 9-11, 13, 15-18 0.40 0.80 2.00
5, 8-Rosa art 0.60 0.90 2.20
12-Rosa story/art w/ Barks poster 0.60 1.20 3.00
14 (of 2)' 19- The Mummy's Ring (Barks) 0.50 1.00 2.50
19, 20-(1.95, 68 pgs.) 0.40 0.80 2.00
21 Rosa c, "Secret of Hondorica" (8/90 #46) 0.40 0.70 1.80
22-(4/91 282 The Haunted Palace (Barks) 0.40 0.70 1.80
23-27, 29, 31, 32 29-Rosa c, 31-Mickey c 0.30 0.60 1.50
28-(2.95, 68 pgs.)-r/FC 199 Sherlock Duck (Barks) c/a 0.60 1.20 3.00
30 (2.95 68 pgs)-r/FC 367 "Chri stmas for Shacktown" (Barks, 0.60 1.20 3.00

WALT DISNEY'S DONALD DUCK ADVENTURES
June 1990-No. 18, July, 1993 (1.50, color)
Disney Comics
1-Rosa story & art (1st Disney issue) 0.60 1.20 3.00
2–18 0.30 0.60 1.50

WALT DISNEY'S UNCLE SCROOGE
Dec, 1986-No. 242, Apr, 1990 (Color)
No. 243, June, 1990-Present
Gladstone Pub./Disney Comics #243 288/Gladstone #281 on
210 r/The Beagle Boys 1.00 2.50 6.00
211 2.10 0.50 1.00 2.50
213- Son Of The Sun By Rosa 1.20 5.00 12.00
220 Don Rosa story 0.80 1.50 3.75
221 239 224, 226, 227-Rosa-c 0.40 0.80 1.90
231 240 235 Rosa story/art 0.30 0.60 1.50
241, 242-(1.95, 68 pgs.) 0.50 0.90 2.25
243, 248, 257, 264 (1.50) 283 r/WDCS #98 0.40 0.70 1.80
250-(2.25, 52 pgs.)-Barks-r 0.50 1.00 2.50
285-The Life and Times of Scrooge McDuck Pt. 3, Rosa-c/a/scripts 0.80 1.60 4.00
286-291 The Life and Times of Scrooge McDuck Pt. 2-7 Rosa-c/a/scripts 0.70 0.60 1.92

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 23, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Pub.
1 1.00 2.50 6.00
2-5, 7-Rosa-c/a 0.40 0.70 1.80
6-19-9, 14-Rosa art 0.30 0.50 1.30
20-(1.95, 68 pgs.)-Barks-r 0.50 0.80 2.25
22 (1.50) Rosa cover, r/US #26 0.40 0.80 1.90
23 (2.95, 68 pgs.) 'It's Phantom Blot Barks r 0.70 1.40 3.50
24-26, 29, 31, 32, 34, 35, 37, 38, 40, 41, 43, 44, 46, 47-r/US #27 0.30 0.60 1.50
27 Guardians of the Lost Library, Rosa c/story, sequel of The Quest Of The Universe 0.40 0.70 1.75
28 (2.95, 68 pgs.) r/US #13 with restored art issue, Rosa-c 0.60 1.20 3.00
30 (2.95, 68 pgs.)-r/US #12, Rosa c 0.60 1.20 3.00

WALT KELLY'S ...
Dec, 1987-Apr 1988
Boxtree Comics
Christmas Classics (1987, 1.75, color) 0.40 0.70 1.75
Springtime Tales (1988, 2.50) 0.50 1.00 2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All Jaguar reprints)
1-Batman c/story, Steve Lawrence art (5), E. #1 1.00 2.00 5.00
2-Batman/Joker/Penguin c/story reprinted from Batman #25 1.30 2.70 6.50
3-9: All GA reprints 0.60 1.20 3.00

WARBLADE: ENDANGERED SPECIES
Jan 1995 - Apr 1995 (2.50, color, limited series 4)
Image Comics
1-4:1-Gatefold w/poster, tat-c 0.50 1.00 2.50

WARCHILD
Jan 1995 - Present (2.50 color)
Maximum Press
1-2:1-Liefeld-c/a 0.50 1.00 2.50

WARLOCK (The Power Of...): (See Fantastic Four 66, 67, Incred. Hulk 178, Infinity War, Marvel Premiere, Silver Surfer #4, Strange Tales, Thor 165) Aug. 1972-Mar. 8, Oct. 1973, Aug. 9, Oct. 1975-No. 15, Nov. 1976
Marvel Comics Group

1-Origin retold by Kane	3.60	10.70	25.00
2,3	1.60	5.00	11.00
4-8: 4-Death of Eddie Roberts	1.30	3.10	7.50
9-2nd Thanos saga begins, Thanos carnes; Starlin-c/a in 49-15	1.50	4.00	9.00
10-Origin recap Thanos & Gamora, Thanos-c/story, Thanos vs. Magus-c/story	4.30	13.00	30.00
11-Thanos app.; Warlock dies	3.60	11.00	25.00
12-14: Saga cont. 14-Last 25¢ issue	1.60	4.70	11.00
15-Thanos-c/story	3.30	10.00	23.00

WARLOCK (Special Edition on cover)
Dec. 1982-No. 6, June 1983 (2.00, Direct)
Marvel Comics Group
1-6-Thanos-c/Starlin Tales 178-181 Warlock 9-15, Marv Team-Up 55 Avengers Ann. 7, Marv. 2-in-1 Ann. 2 1.20 3.00 7.00
Special Edition #1 (12/83) 0.50 1.00 2.50

WARLOCK
May, 1992-No. 6, Oct, 1992 (2.50, color, mini-series)
Marvel Comics
V2#1-6-rWarlock Special Edition series 0.50 1.00 2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-July 1993 (1.75/1.95 w.c.s)
Marvel Comics
1-Starlin scripts begin, Austin-c/a(i) in 1-4, 7, sequel to Infinity Gauntlet; brief origin recap Warlock 0.80 1.60 4.00
2-Reintro Moondragon 0.70 1.40 3.50
3 0.50 1.00 2.50
4–6 0.40 0.70 1.75
7-24: 26, 27 7-Reintro The Magus; Moondragon app. 8, 9 Gamora battles Thanos-c/by 10-Thanos-c/by 13-Hulk 0.40 0.70 1.75
25-02.95, 32 pgs.) Die-cut embossed double c., Thor & Thanos app. 0.60 1.20 3.00
28-42: 28-Begin 1.95 c-, bound-in card sheet, 42-Final issue 0.40 0.80 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb. 1994 (2.00, color, mini-series)
Marvel Comics
1-(2.95)-Info-grafx fold-in & encasings-c, origin retold, Starlin scripts begin, Keith Williams-c 0.60 1.20 3.00
2 & 3-Thanos & Magnasta-c/story, 4-Vs. Magus-c/story 0.40 0.80 2.00

WARLORD, THE
Jan-Feb. 1976-No. 133, W. Nov. 1986-89
National Periodical Publications/DC Comics
1-Cont'd from 1st issue Special Mile Grell-a 2.10 6.40 15.00
2-Intro Madrigle 1.30 3.30 8.00
3–5 0.90 2.30 5.50
6-10: 6-Intro Mariah 7-New costume 0.70 1.70 4.25
11-20: 11-Origin-r 0.70 1.30 3.25
21-40: 37, 38-Origin Deuce by Starlin 0.50 0.90 2.25
41-47, 49-52: 51-Regenesis #1 0.30 0.60 1.40
48-(52 pgs.)-1st app. Arak 0.50 0.90 2.25
53-130, 112: 100-Double size 0.30 0.60 1.40
131: 1st Lee/Ed-a at DC (9/88) 0.60 1.20 3.00
133: Last issue (52 pgs., 1.50) 0.30 0.60 1.50
Annual 1 (1982) 0.40 0.80 2.00
Annual 2-6 (1983-87) 0.20 0.40 1.00

WARLORD
Jan, 1992-No. 6, June, 1992 (1.75, color, mini-series)
DC Comics
1-6: Grell-c/a & scripts in all 0.40 0.70 1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-Present (1.50, color)
Marvel Comics
"Armor" Edition-(no date, 75¢, B&W, 16 pgs.) 0.10 0.30 0.75
1-(2.95, 52 pgs.)-Collectors Ed., embossed foil c., Cable app. 0.60 1.20 3.00
1-(2.00, 32 pgs.)-Newsstand Ed., Cable app. 0.40 0.80 2.00
2-14, 16-17: 2-Bound in trading card sheet, Cable app. 2,3 Deathlok app. 8-Red Hogan 0.20 0.40 1.50
8-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and acetate print; yellow logo 0.60 1.20 3.00

Watchmen #12

15-(2.50)-lf. g Boss	0.50	1.00	2.50
WAR PARTY			
Oct, 1994-Present (2.95, B&W)			
Lightning Comics			
1-1st app Deathwarn	0.60	1.20	3.00
WARRIOR NUN ARIELA			
Dec 1994 - Present (2.95, color)			
Antarctic Press			
1	1.00	2.00	5.00
2-3	1.00	1.20	3.00
WARSTRIKE			
May, 1994-Present (1.95, color)			
Malibu Comics (Ultraverse)			
1 2 3 Symonicon c	0.40	0.80	2.00
1: Ultra 5000, covers silver foil	2.50	6.30	15.00
Grand Slam 1-(12/94, 2.50, 44 pgs) Prelude to Godwheel	0.50	1.00	2.50
WARZONE			
1995 (2.95, B&W)			
Entity Comics			
1-3	0.60	1.20	3.00
WATCHMEN			
Sept, 1986-No. 12, Oct, 1987 (mini-series)			
DC Comics			
1–12	0.80	1.60	4.00
WEAPON X			
Apr, 1994 (12.95, color, one-shot)			
Marvel Comics			
nn-rWolverine Comics Presents 72 84	1.90	6.00	13.00
WEAPON X			
Mar 1995 - Present (1.95, color)			
Marvel Comics			
1 Age of Apocalypse	1.20	2.40	6.00
2-4	0.60	1.20	3.00
WEAPON ZERO: T-MINUS-4			
June 1995-Present (2.50, color)			
1	0.50	1.00	2.50
WEB OF SPIDER-MAN			
April, 1985-Present			
Marvel Comics Group			
1: 5th app. black costume	5.40	16.00	38.00
2, 3	1.40	3.50	8.50
4-8: 7-Hulk x-over	1.10	2.70	6.50
9-13: 10-Punisher x-	1.10	2.20	5.50
14-28: 18 (9/88)-1st app. Venom (behind the scenes, not shown)	1.00	2.20	5.00
19-Intro Hitman & Sofa	1.00	2.20	5.00
29-New videogram (Macrodata) Wolverine app.	2.30	6.90	16.00
30-Origin recap: Rose & Hobgoblin (Goede)	2.10	6.00	15.00
31, 33-Six part Raven storyline begins	1.70	4.20	10.00
33-37, 39-47, 49	0.60	1.10	2.75
38-Hobgoblin app.	1.30	3.00	7.50
48-Origin & 1st full app. of duplicate Hobgoblin (Demogoblin) c/a-c	1.60	11.00	25.00
Spec. Spider-Man #147	0.50	1.00	2.50
50-(1.50, 52 pgs.)	0.60	1.20	3.00
51-58	0.40	0.80	2.00
59-Cosmic Spidey cont. from Sp. Spider-Man	1.70	4.00	10.00
60-61, 68-85, 87-89, 91-94, 84 Begin 6 part Rose & Hobgoblin II story	0.30	0.60	1.50
90, 94-Hobgoblin II (Macmillan) reborn-c/by	0.40	0.80	2.00
95, 97-Green Goblin app. as a super-hero	0.60	1.20	3.00
96-Green Goblin (Hobgoblin) II, by Demogoblin	0.60	1.20	3.00
100 (2.95, 52 pgs.)-Silver rob/spawn, c-poly-bagged w/poster	0.80	2.10	5.00
90-2nd print, gold hologram-c	0.60	1.20	3.00
95-Origin & part 6 new w/Spawn & Venom	0.70	1.30	3.25
96-99, 101-106: 104-106-Nightwatch back-ups	0.40	0.70	1.80
100-(2.95, 52 pgs.)-Hello-grafx foil-c, intro new Spider-Armor	0.70	1.30	3.25
107-111: 107-Intro Sandstorm, Sand & Quicksand app.	0.30	0.50	1.25
112-116, 118, 119: 121-124, 126 127: 112-Begin 3 100-c, bound in trading card sheet 115-Gwenpool app. 118-1st solo story, Venom app. 119-Intro Klaive, Scream Spider, Venom back-up, 127 Maximum Carnage pt. 2	0.30	0.60	1.50
113-(2.95)-Collector's Ed. polybagged w/foil c-1 6 pg. preview of S-M carnation & animation-ed	0.60	1.20	3.00
117-(1.50) lf. g book, Power & Responsib. by Pt. 1	0.30	0.60	1.50
117-(2.95)-Collectors edit. on foil-c, flip book	0.60	1.20	3.00
120 (6.45) Direct of polybagged w/Manns-Wessleaz Amaz. S-M #150 & Clue-c/Spider-Man 2, S-M #398, S-M #5 Spec. S-M #171	1.10	2.70	6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man	0.50	0.90	2.25
125-(3.95)-Polaroid-c/ Gwen Stacy clone	0.80	1.60	4.00
125-(2.95)-Newsstand	0.60	1.20	3.00
Annual 1-('85)	0.60	1.20	3.00
Annual 2-('86) Arthur Adams-a	1.20	3.00	7.50
Annual 3-('87)	0.60	1.20	3.00
Annual 4 ('88) Evolutionary War	0.70	1.40	3.50
Annual 5-('89, 2.00)-Atlantis Attacks	0.60	1.10	2.75
Annual 6-('90, 2.00)-Punisher back-up story	0.60	1.10	2.75
Annual 7-'91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II, Venom; Gansen/Austin-c	0.60	1.10	2.75
Annual 8-('92, 2.25)-Venom story, pt. 3	0.60	1.10	2.75
Annual 9-('93, 2.95)-Polybagged w/card	0.70	1.30	3.25
Annual 10 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00

WEIRD MYSTERY TALES (See DC 100 Page Super Spectacular #4)
July-Aug, 1972-No. 24, Nov, 1975
National Periodical Publications
1-Kirby c/a/Wrightson splash pg. 1.20 2.40 6.00
2-24-c: Starlin-a. 24-Wrightson-c 0.60 1.10 2.75

WEIRD SCIENCE
Sept, 1990-No. 4, Mar, 1991 (3.95, color, 68 pgs.)
Gladstone Publish ng
1-4-Reprints. 3-Begin 2.00-c 0.40 0.80 2.00

WEIRD WAR TALES
Sept-Oct, 1971-No. 124, June, 1983
National Periodical Publications/DC Comics
1-Robert-a in 1-4, 7; c-1-7 1.60 3.20 8.00
2, 3-Drucker-a. 2-Crandall-a. 3, 5-Heath-a 0.50 1.80 4.50
4-7, 9, 10: 5, 6, 10-Toth-a 0.70 1.40 3.50
8-Neal Adams-c(inks) 1.10 2.20 5.50
11-50: 36-Conrad-c. 41-Robert-c/r2 0.50 0.90 2.25
51-63, 65-67 69-124 93-Intro/origin Creature Commandos. 101-Intro/origin G.I. Robot 0.40 0.70 1.75
64, 68-Frank Miller-a 0.50 1.00 2.50

WEIRD WESTERN TALES (Formerly All-Star Western)
No. 12, June-July, 1972-No. 70, Aug, 1980
National Periodical Publications
12 (52 pgs.)-3rd app. Jonah Hex; Gil Kane & Pow-Wow Smith-c, Bl Dickie by Neal Adams/Wrightson 2.60 8.00 18.00
13-4th app. Jonah Hex; Neal Adams-a 2.20 5.00 13.00

14-29-14 Roth .e 29 Origin Jonah Hex 1.40 2.80 7.00
15 Weird Adven-cle,ire Jonah Hex 1.20 3.00 7.00
16, 17, 19-28, 30-38 Jonah Hex ar al 18-Last Issue 0.60 1.20 3.00
18-1st all Jonah Hex issue (7-1973) & begins 1.10 2.20 5.50
39-70, 39 Origin/1st app. Tala phunter & begins 0.40 0.80 2.00

WE RO WONDER TALES
Dec. 1973 - No. 22, May, 1977
Marvel Comics Group
1 Wolverine-c/Mystic #6 (Eye of Doom) 0.50 1.00 2.50
2-22: 15-22-Dr Druid (Dream)-r 0.40 0.80 2.00

WE.RD WORLDS
Aug/Sept. 1977-No.9, Jan.-Feb. 1979-No. 10, Oct.-Nov. 1974
National Periodical Publications
1-John Carter, Warlord of Mars & David Innes begin (Tal DC app.), Robert Q.e1 : 10 per 20¢ issues) 0.90 1.80 4.50
2-7-7 Jules Verne 0.50 1.00 2.50
8-10, 8-Iron Wol Begins (1st app.) by Chaykin 0.40 0.70 1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1995 _ Present (2.50, color, limited series)
Roger Corman s Cosmic Comics
1 0.50 1.00 2.50

WEREWOLF (Formerly Jesse Quick & the Laser Kids)
Sept. 1972-No. 43, May 1977
Marvel Com ics Group
1-Prog-a-comic of Marvel Spotlight #4 5.70 17.00 40.00
2 2.90 8.60 20.00
3-5 1.90 6.00 13.00
6-10 1.70 4.20 10.00
11 20 15-New origin; Dracula-city 1.30 3.30 8.00
21-31 0.90 2.30 5.50
32-Origin/1st app. Moon Knight (8/75) 1.00 3.00 10.00
33 2nd app. Moon Knight 4.50 14.00 30.00
34-36, 38-43 0.70 1.40 3.50
37-Moon Knight cameo 1.30 4.00 9.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Sept. 1984-No. 4, Dec. 1984 (Mini-series,
Marvel Comics Group
1 0.60 1.20 3.00
2-4 0.30 0.60 1.50

WEST COAST AVENGERS (Avengers West Coast #48 on)
Oct. 1985-No. 102, Jan. 1994 (Reg. ular series)
Marvel Comics Group
V2#1-20 0.30 0.60 1.50
21-41 0.20 0.40 .90
42-John Byrne-a/scripts begin, end 57 0.40 0.80 2.00

Weapon X #3

43-49: All-Becomes Avengers West Coast 0.20 0.40 1.00
50 Re-intro original Human Torch 0.30 0.60 1.50
51-74, 76-99: 87-88-Wolverine-c/by 0.50 1.00 2.50
75-(1 50, 52 pgs.)-X Four a-over 0.30 0.60 1.50
100-(3.95, 68 pgs.)-Foil Fnt embossed-c,death of Mockingbird 0.80 1.60 4.00
101, 102, 101-X-Men a-over 0.30 0.50 1.25
Annual 1 (88) 0.40 0.80 2.00
Annual 2 ('87, 1.25) 0.40 0.80 2.00
Annual 3 ('88)-Evolutionary War 0.60 1.10 2.75
Annual 4 ('89, 2.00)-Infinity Crusade 0.40 0.80 2.00
Annual 5 ('90, 2.00) Annual 6 ('91, 2.00) 0.40 0.80 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 0.50 0.90 2.25
Annual 8 ('93, 2.95) Polybagged w/card 0.60 1.20 3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Nov. 1975 (1-6: 68 pgs., 7. 52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 1.00 2.00 5.00
2, 33 7-Origin Ghost Rider retold, 10-Origin Black Rider 12-Origin Matt Slade 0.60 1.20 3.00

WESTERN KID, THE
Dec. 1971-Jan. 5, Aug. 1972 (All 20¢ issues)
Marvel Comics Group
1 Reprints/Tombs-c(#1) 0.70 1.30 3.25
2-5, 2-Bonnie-a; Severin-c 0.40 0.80 2.00
5 0.50 0.90 2.25

WESTERN TEAM-UP
Nov. 1973 (20¢)
Marvel Comics Group
1-Origin & 1st app. The Bionic Kid 0.40 0.70 1.80

WETWORKS
June, 1994-Present (1.95, color)
Image Comics
1-"3LW" cover; Gaiteld & wagonmaster c/c, Pio Icaro/Williams c/a 1.00 2.00 5.00
1-Chicago Comicon Ed. 1.40 2.80 7.00
2-4 0.40 0.80 2.00
2 -Alternate Portada c/sale Diamshore #5 1.60 3.20 8.00
5 (2.50) 6-7 0.50 1.00 2.50
8 (1.95)-Newsstand, Wildstorm Rising pt. 7 0.40 0.80 2.00
8 (2.50)-Direct Market Wildstorm Rising pt 7 0.50 1.00 2.50
Sourcebook (1.95)96, 2.50)-Text & Ads - no comics 0.50 1.00 2.50

eWHAM-O GIANT COMICS
Apr. 1967 (Newspaper size, B&W, one-shot, No cover)
Wham-O Mfg. Co.
1-Richard O. Greely &Jumpbik by Wally Wood 5.00 15.00 35.00

WHAT IF?
Feb. 1977 No. 47, Oct., 1984
Marvel Comics Group (All are 52 pgs.)
1-Brief origin Spider-Man, F.F 2.20 6.90 16.00
2-Gray n Hulk retold 1.70 4.60 10.00
3-5 1.10 2.70 6.50
6-10: 8-D' Stevens jail to backup "Man-Spider" 0.90 2.30 5.50
11, 12 0.90 1.80 4.50
13 Cocoon; Buscema c/a 1.10 2.70 6.50
14-16 0.90 1.70 4.25
17-Ghost Rider & Son Of Satan app. 1.30 3.00 7.50
18 26-27: 18-Begin JSA-c, 19-Spider-Man 22-Origin Dr. Doom retold 0.90 1.70 4.25
27-X-Men app.; Miller-c 1.60 4.70 11.00
28-Gunnison by Miller; Ghost Rider app. 1.60 4.70 11.00
30-"What if Spider-Man's Clone Had Lived?" 2.00 5.20 12.00
31-Begin 1 00-c, X-Men app., Wolverine app. 2.10 6.40 15.00
32-47, 37: Old X-Men & Silver Surfer app. 0.50 1.00 2.50
Special (5/80, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2nd series)
July, 1989-Present (1.25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 1.00 1.90 4.75
2-5:12-0.D., Punisher app. 0.60 1.10 2.75
6-11-Men 0.80 1.60 4.00
7-Wolverine app., Iceland c/a(p) 0.90 2.30 5.50
8, 11: 11-Wolverine-c(l) 0.50 0.90 2.25
9: 12 X-Men 0.60 1.20 3.00
10-Punisher app. 0.60 1.20 3.00

13-15, 17-21, 23, 27-29, 13-Prof. X app., Jim Lee-c, 15-Cap.die-ca 23-X-Men 0.30 0.60 1.50
16 Conan battles Wolverine 0.50 1.00 2.50
22 Silver Surfer by Lim/Austin-c/a 0.60 1.20 3.00
24 Wolverine, Punisher app. 0.60 1.10 2.75
25 (1 50, 52 pgs.)-Wolverine app. 0.60 1.20 3.00
26-Punisher app. 0.40 0.80 2.00
30-(1.75, 52 pgs.) 0.40 0.70 1.75
31-40: 31-Comic Spidey & Venom app. 32 Wolverine 0.30 0.60 1.50
41-(3.25, 52 pgs.)-Avengers vs. Galactus 0.40 0.70 1.75
42-49, 51-60: 43-Wolverine-44-Venom/Punisher 49-Ghost Rider
46 Cable story 47-Magneto; 49-5-Free Surfer/Thanos 52-Dr. Doom 54-Doom's Head: 58-Punisher 59-Wolverine r 60-X-Men Wedding Album 0.30 0.60 1.25
50-(2 95, 52 pgs.)-Foil embossed-c/"What If Hulk Had Killed Wolverine 0.60 1.20 3.00
61-76, 61-Begin 1 50 c, bound in card sheet; Spider-Man, 74- X-Men 76-Spider-Man/Last app. of Watcher in side 0.30 0.60 1.50

WHAT THE—?!
Aug. 1988-Oct. 24, Dec. 1992 (1 25/1 50, color, semi-annual)
Marvel Com cs
1-Parodies m all 0.50 1.00 2.50
2, 4 0.30 0.60 1.50
3-1 Men parody; Millarisme-a 0.60 1.20 3.00
5 Iron man/Wolverine parody; Lee-c/a 0.30 0.60 1.50
6-25 & Punisher/Wolverine & We ver se 18 Star Trek parody w/Wolverine & Thanos Weapon X parody 0.30 0.50 1.25
26-Fall Fnt (2.50, 68 pgs.)-Spider-Man 2099 r ystery, origin Silver Surfer; Hulk & Doctor Doom parody 0.50 1.00 2.50
Summer Special (1 95), 2.50)-X-Men parody 0.50 1.00 2.50

WHEELIE AND THE CHOPPER BUNCH (TV)
July, 1975-No. 2, July, 1976 (Hanna-Barbera)
Char ton Comics
1, 2-Byrne text illos (early-a) 1.30 3.00 8.00
3-7-Staton-a, 3-Byrne-c & text-illos 0.90 1.70 4.25

WHERE CREATURES ROAM
July, 1970-No. 8, Sept. 1971 (We here reprints in all)
Marvel Com ics Group
1-Kirby/Ditko-r 1.00 2.00 5.00
2-10, 12-4 Gardel-r; 12-Gardel-cor 0.50 1.00 2.50
11, 13-17: 16, 20-Starlin-c 0.40 0.80 2.00
18-Williamson-r/World of Suspense #3 0.50 1.00 2.50

WHERE'S WOODSTOCK? (TV) (Peter Lan n #1)
Jun, 1971-No. 3 Dec, 1973 (Hanna-Barbera)
Gold Key
1 1.40 3.50 8.50
2, 3: 3-Begins is most of #1 1.00 2.00 5.00

WHO'S WHO IN STAR TREK
May, 1987-No. 2, Apr. 1988 (#1 1 50, color)
DC Ente cs
1, 2 1.00 1.90 4.75

WILDC.A.T.S ADVENTURES
Sept., 1994-Present (1.95 color)
Image Comics
1-5 0.40 0.80 2.00
6 (2.50) 7-10 0.50 1.00 2.50
Sourcebook (1 (1.95, 2.95) 0.60 1.20 3.00

WILDC.A.T.S: COVERT ACTION TEAMS (WildC A T s #7) 12, 11 16
Aug. 1992-No. 4, May, 1993, No. 5, Nov, 1993- Present (1.95, 2.50, color, Image Com cs
1-1st app., Jim Lee c/a on all, contains 2 trading cards (2 versions exist, each with a different card) 1.30 3.30 8.00
1-Gold (gold foil, signed) 6.00 19.00 45.00
1-Gold (gold foil unsigned) 2.10 6.00 15.00
1-hewnstand ed. w/o cards 0.40 0.80 2.00
2-(2 50)-Pr ont foil stamped-c, direct sales only, contains coupon for image Comics #0: 1st app. Wetwerks by Pasarin (4 pg preview) 1.60 3.20 8.00
2-With coupon removed 0.40 0.80 2.00

FAN Comic Price Guide

2-Direct Sale misprint w/no price on-c 0.40 0.80 2.00
2-Newsstand copy/no cards or price-c 0.40 0.80 2.00
3-Jeff Liebfeld-c 1.00 2.00 5.00
4-(2.00)-Polybagged w/Topps trading card; 1st app. Viper by Sooman; Torchglobed cameo 1.00 2.00 5.00
4-Variant w/Red Card 1.00 2.00 5.00
5-7 (1.00) 0.80 1.60 4.00
8-12-(2.00)-8-Scenes of 3-Men's Iron Grey & Scott Summers 0.80 1.60 4.00
13-Absentee Portraits-c; see Deathblow #5 1.20 2.40 6.00
13-19, 21: 13-Jim Lee/Scott Williams-c. "RetroCA 1" story by C. Claremont, Jim Lee-p. 14-Liefeld-c. 19-"Onslaught" cover action teams. 21-Rogue & 16-Charles' psychotrip 0.50 1.00 2.50
20-(2.50)-0 Heat Market, WildStorm Rising Part 2, Bound in card 0.50 1.00 2.50
20-(1.95)-Newsstand, WildStorm Rising Part 2 0.40 0.80 2.00
...Wildc.A.T.s Sourcebook 1 (9/93, 2.50)-Foil embossed-c 0.50 1.00 2.50
Wildc.A.T.s Sourcebook 2 (11/94, 2.50)-Wraparound-c 0.50 1.00 2.50
...Compendium (6.95), 8.95) Polybagged w/foil 4 variant #'s 1.20 2.90 7.00
...Special 1 (11/93, 3.50, 52 pgs.)-Teams Charest/Williams-c/a & pin-up 0.70 1.40 3.50

WILD.C.A.T.S TRILOGY
June, 1993 thru 3 Dec, 1993 (11.95, color, mini-series)
Image Comics
1-(2.50)-Alu-Foil-c for foil-c, Jae Lee-c/a 0.50 1.00 2.50
1-(1.95)-Newsstand ed, w/o foil-c 0.40 0.80 2.00
2, 3-Jae Lee-c/a 0.40 0.80 2.00

WILDSTAR: SKY ZERO
Mar, 1995-Mar, 4, Nov, 1995 (1.95, color, mini-series)
Image Comics
1-(2.50)-Embossed-c w/silver ink 0.50 1.00 2.50
1-Gold variant 2.00 9.00 20.00
1-Newsstand ed. w/silver ink-c, not embossed 0.40 0.80 2.00
2-4: Dalrway-c/a in all 0.40 0.80 2.00

WILDSTORM
Dec 1993 (2.95/4.95, color)
Image Comics
...Battles 1 (12/94, 4.95, 52 pgs.)-Gen 13 1.40 2.80 7.00
...Swimsuit Special 1 (12/94, 2.95) 0.60 1.20 3.00
...Wildstar Sourcebook (1.95, 2.50) 0.50 1.00 2.50

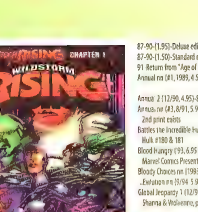
WILDSTORM RISING
May 1995 (1.95/2.50, color)
Image Comics
1-(2.50)-Dixon Market, WildStorm Rising Part 1, Bound-in card 0.50 1.00 2.50
1-(1.95)-Newsstand, WildStorm Rising Part 1 0.40 0.80 2.00
2-(2.50)-Direct Market, WildStorm Rising Part 11, Bound-in card 0.50 1.00 2.50
2-(1.95)-Newsstand, WildStorm Rising Part 10 0.40 0.80 2.00

WILD WILD WEST, THE (TV)
June, 1966 thru 7 Oct, 1969
Gold Key
1-Adv/Williams-a 14.00 41.00 81.00
2 9.00 28.00 65.00
3–7 7.10 21.00 50.00

WILL TO POWER
June, 1994 Present (1.00, color, 20 pgs., weekly)
Dark Horse Comics
1-12: 1-3-B.Sears-c 0.20 0.40 1.00

WITCHCRAFT
June, 1994-No. 3, Aug., 1994 (2.95, color, Limited series)
DC Comics (Vertigo)
1-3-Kaluta-c/Robinson-s 1.00 2.00 5.00
1-Platinum edition 4.30 13.00 30.00

WITCHING HOUR (Comic-text with The Unexpected with #189)
Feb-May, 1969 thru 85, Oct, 1978
National Periodical Publications/DC Comics
1-Toth-a/Three Witches 2.90 8.60 20.00
2, 6-9-Toth-a 1.70 4.20 10.00
3, 5-Weighman-a. 3-Last 12¢ issue 1.30 3.00 7.50
4, 7, 9-12 1.20 2.50 6.00
13 1.20 2.90 7.00



13-Neal Adams-c/a (1 pg.) 0.90 1.70 4.25
14-Williamson-c/Garcia-a 0.90 1.70 4.25
15-20 0.50 0.90 2.25
21-85, 38-(100 pgs.) 0.20 0.40 1.10

WOLF & RED
Apr 1995- ; June 1995 (2.50, color, Fun and Games)
Da Vinicce Comics
1-3; Jim Avery characters 0.50 1.00 2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May, 1994-Present (2.50, B&W)
Eyeball Press
1–4 0.50 1.00 2.50

WOLVERINE (Also see Incredible Hulk #180, 181 & Ally Pryde &...)
Sept, 1982 to 4 Dec, 1982 (Mini-series)
Marvel Comics Group
1-All-c/a-in all 4.60 14.00 32.00
2, 3 3.10 9.40 22.00
4 3.60 10.70 25.00
TPB (7/87, 4.95)-r/1-4 1.30 3.30 8.00
TPB (9/95)-2nd printing 1.70 4.00 10.00

WOLVERINE (Also see Incredible Hulk #180, 181 & Ally Pryde &...)
Sept, 1982 to 4, Dec, 1982 (Mini-series)
Marvel Comics Group
1-All-c/a-in all 4.60 14.00 32.00
2, 3 3.10 9.40 22.00
4 3.60 10.70 25.00
TPB (7/87, 4.95)-r/1-4 1.30 3.30 8.00
TPB (9/95)-2nd printing 1.70 4.00 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov, 1988 (Present (1.50, 1.75/1.95, color)
Marvel Comics
1-Buscema-a begins, ends 16 4.30 13.00 30.00
2 1.90 5.60 13.00
3–5 1.50 4.00 9.00
6-9: 7, 8-Hulk app. 1.30 3.30 8.00
10-Peter Gillis, Vs. Hulk w/Jim Sabertooth 4.00 12.00 28.00
11-16: 11-New Costume 1.00 2.50 6.00
17-20: 17-Byrne-c/a begins, ends #23 0.80 1.60 4.00
21-30: 24, 25, 27-Jim Lee-c 0.60 1.20 3.00
31-41, 44, 47, 48: 31-Regan 1.75-c 0.40 0.80 2.00
41-Sabretooth claims to be Wolverine's father, Cable cameo 1.30 3.00 7.50
41-Gold 2nd printing 0.30 0.60 1.60
42-Sabretooth & Cable app., Sabretooth grows hair to be Wolverine's father 1.00 2.00 5.00
42-Gold w/3 2nd printing (1.75-c) 0.40 0.70 1.75
43-Sabretooth/Wolverine saga concludes 0.80 1.60 4.00
45, 46-Sabretooth-c/story 0.70 1.40 3.50
48, 49-Sabretooth app., Weapon X sequel 0.50 1.00 2.50
50-(2.50, 64 pgs.) Die-cut-c; Weapon X sequel concludes; Wolverine back to old yellow costume 1.00 2.00 5.00
51, 74, 75: 51-Sabretooth-c/app. 55-57, 73 Gambit app. 0.60 1.20 3.00
60-64-Sabretooth storyline 0.40 0.70 1.75
75-(3.95, 68 pgs.)-Wolverine hologram-c 1.00 2.50 6.00
81-84: 81-Begin 3.95-c variant in card sheet 0.40 0.80 2.00
85-(2.50)-Newsstand edition 0.50 1.00 2.50
85-(3.50)-Collection edition 0.70 1.40 3.50
87-95-(1.95)-Deluxe edition 0.40 0.80 2.00
87-90-(1.50)-Standard edition 0.30 0.60 1.50
91-Return from "Age of Apocalypse" 0.40 0.80 2.00
Annual nn (81, 1989, 4.50)-The Jungle Adventure 0.90 1.80 4.50
Annual 2 (12/90, 4.95)-Bloodlust 1.00 2.00 5.00
Annual nn (93, 8/93, 5.95)-Fabian Gl'Nerra Cable & Wolverine app., 2nd print exists 1.00 2.50 6.00
Battles the Incredible Hulk nn (1989, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181 0.90 1.80 4.50
Blood Hunger (93, 6.95-68 pgs.)-Kevin Jr.w/Wolverine stories from Marvel Comics Presents 85-92 1.20 3.00 7.00
Bloody Choices nn (1993, 3.95) 1.00 3.30 8.00
...Evolution nn (9/94, 5.95, graphic novel) 1.00 2.50 6.00
Gibraltar Incursion 1 (10/93, 2.95)-Embossed-c; Sub-Mariner, Zulu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/World Wildlife Fund 0.60 1.20 3.00
Inner Fury nn (11/92, 5.95)-Metallic ink-c 1.00 2.50 6.00
Save The Tiger 1 (7/92 2.95)-With c/a Wolverine stories from Marvel Comics Presents #1-10 0.50 1.20 3.00
Typhoid's Kiss (6/94 5.95)-r/Wolverine stories from Marvel Comics Presents #108-116 1.20 2.90 7.00

WOLVERINE AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993-No. 3, 1993 (2.00, color, mini-series)
Marvel Comics
1-3: 2, 3-Rodney says Punisher & Wolverine 0.40 0.80 2.00

WOLVERINE SAGA, THE
Sept, 1989-No. 4, Dec, 1989 (3.95, color, deluxe, mini-series)
Marvel Comics
1-Begin trilogy; Liefeld/Austin-c 1.00 2.00 5.00
2–4 0.80 1.60 4.00

WOLVERINE VS. SPIDERMAN
Mar 1995 (2.50, color, one shot)
Marvel Comics
1-w/Marvel Comics Presents # 48-50 0.50 1.00 2.50

WONDER WOMAN
No. 73 Apr, 1955-No. 329, Jan, 1986
National Periodical Publications/DC Comics
73 90 73 1st code approved mag.-r 12.00 36.00 95.00
91-94, 96, 97, 99 8.00 23.00 60.00
95-Atom Bomb cover 8.00 24.00 65.00
98-New origin & new costume (Amoko, & Evelyn-b/Lapin, 5-11c) 9.00 26.00 70.00
100 (10/58) 10.00 31.00 82.00
101-104, 106-110 7.00 20.00 52.00
105-Secret origin; scarce- #(59) 26.00 85.00 250.00
111-120 5.00 15.00 40.00
121-126-126-Last 10¢ issue 3.00 9.00 25.00
127-130 2.00 5.00 12.00
131-150-132-Flying saucer-c 1.00 3.00 8.00
151-158, 160-170 170-(12/66) 1.20 2.90 7.00
159-Origin retold (1/66); 1st S.A. origin? 1.30 3.00 8.00
171-178 1.00 2.00 5.00
179-193: 193-Wood inks 0.80 1.60 4.00
194-198 (52 pgs.)-Reprints 0.80 1.60 4.00
199, 200 Jeff Jones-c .200-(5-6/72) 1.00 2.00 5.00
201, 210-211, 202-Catwoman app. 0.30 0.60 1.50
203-209, 212-216, 218, 220, 288, 284-286 0.20 0.40 1.00
231, 232-JSA guest star 0.30 0.60 1.50
217, 268 Re-intro Amazon Man-1980) 1.70 5.10 12.00
281-283 Joker-c/story 0.60 1.20 3.00
287-New Teen Titans app. 0.30 0.60 1.50
288-289, 301-328 0.20 0.40 1.00
300-(1.50, 76 pgs.) JLA app. 0.30 0.60 1.50
329-Double size last issue 0.30 0.60 1.50

WONDER WOMAN
Feb, 1987-Present
(1-Direct sale)
0-(10/94) 1.00 2.00 5.00
1-Perez-c/a begins, covers only #25-60 0.50 1.20 3.00
2–20 0.30 0.50 1.25
21-45, 51-62: 24-Last Perez-a. 60-Vs. Lobo 0.20 0.40 1.00
50 (1.50, 52 pgs.)-New Titans, JLA app. 0.30 0.60 1.50
63, 81, 83-New Direction & Holland-c begin 0.30 0.50 1.25
82-84, 92-Begin 1.50-c 0.40 0.80 2.00
85-91: 85-Bedako-a 0.40 1.00 2.00
86, 87 0.40 0.80 2.00
88-93, 88-Superman-c & pp.; 90-1st Artemis 0.20 1.60 4.00

94-98, 91-101/94-98-Hawkman app-96 Joker- C 40 0.80 2.00
98-begin 1.75-c/99- — C 40 0.20 1.75
100 (2-96) Reverse-and, Death of Artemis 0.50 1.20 3.00
100 (9.95) Direct Market, Fx-c, Death of Artemis 0.80 1.60 4.00
Annual 1 ('08, 3.50)-Art Adams-a 0.40 0.80 2.00
Annual 2 ('89, 2.00) 0.40 0.80 2.00
Annual 3 ('92, 2.50)-Quesada-c(p) 0.50 1.00 2.50
Annual 4 ('93, 3.50)-Year One story 0.70 1.40 3.50
Special 1 ('92, 1.75) Cond'ln W.W. #63 0.40 0.80 2.00

WORLDS COLLIDE
Lady 1994 (2.50, color)
DC Comics
1-(2.50, 52 pgs.) 0.50 1.00 2.50
1-(3.95, 52 pgs.) Polybagged w/vinyl clings 0.80 1.60 4.00

WORLD'S FINEST COMICS
#0, 71 July-Aug. 1954-No. 323, Jan. 1986
Multi-onal Period-c-a: Pub.-/DC Comics
71 (Eisner-Sc,-perman/Batman beg. in as team, Superman & Batman exchange identities 61.00 182.00 605.00
72 (Scarce) 47.00 142.00 475.00
73 (Scarce) 51.00 153.00 460.00
74 41.00 122.00 365.00
75 37.00 112.00 335.00
76-80 (5.'55 Ist code approved (3-4/55) 29.00 86.00 255.00
81-90 (6 '58 Intr Joker, Luthor team-up 23.00 69.00 185.00
91-93, 95-99 16.00 47.00 125.00
94 (Origin Superman/Batman team-retold 20.00 60.00 160.00
100-(10/59) 20.00 86.00 230.00
101-110 11.00 32.00 85.00
111-121-Last 10¢ issue 8.00 24.00 65.00
122-128, 130-142-JLA/Aquaman begins (5/61) 4.50 13.50 36.00
129-Joker/Luthor team-up-c/story 6.00 17.00 45.00
143-150 2.90 8.60 20.00
151-155, 157-160 2.00 5.00 12.00
156-1st Bizarro Batman, c/story 10.00 30.00 70.00
161,170-Giants (5-58 & 6-60 2.00 9.00 20.00
162-165 (67-'69), 171-174, 1/69 (9/67) 3rd app. new Batgirl (cover and 1 panel cameo) 1.70 4.20 10.00
166-Joker c/story 2.00 6.00 14.00
175-176-N. Adams-a, r/Det. 225, 226 1.70 5.10 12.00
177-Joker/Luthor team-up-c/story 1.70 5.10 12.00
178, 180-187 1.10 2.20 5.50
179, 188-Giants (5-72 & 6-64 1.25 4.20 10.50
189-196 0.90 1.70 4.25
197 (Cent 6-70 1.50 3.80 9.00
198, 199-2nd Superman/Flash race, see Flash #175 & Superman 199 1.00 2.10 6.00
200-205, 208 -Jsa, 155 c, pow 205-c/Shang Ki-ghi by Frazetta; see Titans 1-cover 205, 207-212-(25¢, 52 pgs.) 0.60 1.20 3.00
206-Giant 6-68 0.80 1.70 4.25
207-249, 251-Intro Batman, r/JLA Superman, r/223-228 (1/78 pgs.) 244-252 (84 pgs.) 253 265-(68 pgs.) 266-282 (52 pgs.)... 0.90 1.70 4.25
249-The Creeper by Ditko begins 1.10 2.20 5.50
250-270, 272-299, 301-323 0.50 1.00 2.25

Wolf & Red #2

271-Origin Superman/Batman team retold 0.50 1.00 2.50
300-(1.25, 52 pgs.)-New Teen Titans, JLA app. 0.70 1.30 3.25

WRATH (See Prototype #4)
Jan, 1996-Present (1.95, color)
Maj. Inc. Com.cs
1-(3.2-Mantle x-over, 3-1st app. Slayer, 4,5-Freex app. & Maniac & Wastrilite app. 9-Prime app. 0.40 0.80 2.00
1-Ultra 5000 Limited silver foil 2.10 6.40 15.00
Giant Size 1-(2.50, 64 pgs.) 0.50 1.00 2.50

X (See Comics' Greatest Worlds & Dark Horse Comics #8)
Feb. 1994-Present (2.00, color)
Dark Horse Comics
1-Jim Balls x-over 0.40 0.80 2.00
8-15-(8-(2.50)-Ghost c & app. 0.50 1.00 2.50
-, Yliens Illustrated Special #2 (6/94, 100, 2.00 pgs.) 0.20 0.40 1.00
-, One-Shot to the Head ('94, 2.50, 36 pgs.)-Miller c 0.50 1.00 2.50

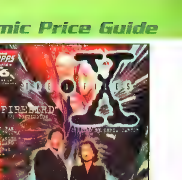
X-CALIBRE
Mar 1995-Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 0.80 1.60 4.00
2-4 0.40 0.80 2.00

XENOBROOD
July, Oct. 1994-Present (1.50, color, mini-series, 2-issues)
DC Comics
0-(6/'0-"Xenobroods" n-indicia 0.30 0.60 1.50

XENOTECH
Sept. 1993-Present (2.75, color)
Mirage Publishing
1-3-Bound w/2 trading cards 2-(10/94) 0.60 1.10 2.75

XENYA
Apr, 1994-Present (2.95, color)
Sanctuary Press
1,2 1-Wrdeknecht-c/intro Xenya 0.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb. 1986-Present
Marvel Comics
1-(1.25, 52 pgs.) Cont'd From #F-286 Baby Hulman apps on 2 pgs (2nd app. after X-Men 201) 1.70 5.00 12.00
2-5, 3-1st app. Apocalypse (2 pg. cameo) 1.00 2.00 5.00
6-1st full app. Apocalypse 2.00 4.00 10.00
7-10-10-Wolverine app. (11/86, 1 pg. cont'd. in X-Men #212, 1st app. in X-Men comic 0.80 1.60 4.00
11-20-13-Baby Nathan app. in flashback 0.60 1.20 3.00
21-23-23-1st Archangel (cameo) 0.50 1.00 2.50
24-1st full app. Archangel 2.10 6.40 15.00
25, 26-Rpt'd Of The Mutants's #124-26 0.80 1.60 4.00
27-30 0.40 0.80 2.00
31-37, 39, 41-43, 38-Origin Cyclops 0.30 0.60 1.50
38-(1.50, 52 pgs.) 0.40 0.80 2.00
40-Lifeld-c/a (Al'88, 1st at Marvel?) 1.00 2.50 6.00
50-(1.50, 52 pgs.)-Liefeld/McFarlane-c 0.40 0.80 2.00
51-53 Subbotnam app.52-Liefeld-c/p. 1.00 2.00 5.00
54-59-54-Silvestri-c/a(p) 0.20 0.40 1.00
60-X-Tinction Agenda, New Mutants app. 1.30 3.30 8.00
61-Gold 2nd print 0.50 1.00 2.50
61, 62-X-Tinction Agenda, New Mutants app. 1.00 2.50 6.00
63-Portacio/Palmiotti-c/a begins 1.00 2.50 6.00
64-67, 69, 70-65-68, Jim Lee ca-plots, 66, 67 Baby Nathan app. cont'd in #68 0.40 0.80 2.00
68-Baby Nathan is sent into future 1.00 2.00 5.00
71-How team begins; Tim man-c/a begins 1.00 2.50 6.00
71-2nd printing (1.25-c) 0.30 0.50 1.25
72-74-74-Last 1.00-c 0.30 0.60 1.50
75 (1.75, 52 pgs.) 0.40 0.70 1.75
76-83 77-79 No Storman -a 0.30 0.50 1.25
84-86 (1.50-c)-Polybagged w/trading card, Joe Lee-c, Joe Lee c-85, 86 0.40 0.80 2.00
87-91, 93-99, 101-87-92-Quesada c/a, 88-1st orig. Random 0.30 0.50 1.25
92-(1.50, 68 pgs.)-Wraparound-c w/Havok hologram on-c, begin X-Men 30th anniversary issues, Quesada-c/a 0.70 1.40 3.50
92-2nd printing 0.40 0.70 1.75
100-(2.95, 52 pgs.)-Celestons Edition, embossed foil-c, death of Multiple Man 0.60 1.20 3.00



X-Men #1

100-(3.75, 52 pgs.) Foreword Edition 0.40 0.70 1.75
102-103, 107-119 102-Begin 1.50-c/bound-in card sheet 0.30 0.60 1.50
106-(2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.25)-Collectors edition 0.60 1.20 3.00
108-113-(1.95)-Deluxe edition 112-c-etc.in from "Age of Apocalypse" 0.40 0.80 2.00
Annual 1 ('01/86), (2 ('10/87) 0.50 1.00 2.50
Annual 3 ('88)-Sinnamonary War 0.50 1.00 2.50
Annual 4 ('89, 2.00) Atlantis Attacks 0.50 1.00 2.50
Annual 5 ('90, 2.00) New Mutants x-over 0.50 1.00 2.50
Annual 6 ('91, 2.00) New Warriors, X-Factor app. 0.50 1.00 2.50
Annual 7 ('92, 2.25)-1st Outside-c/a on X-factor 0.50 0.90 2.25
Annual 8 ('93, 2.95) Bagged w/trading card 0.60 1.20 3.00
Annual 9 ('94, 2.95)-Alpha/Omega 0.60 1.20 3.00
Preview-Gk cover ('90, 4.95)-Starlin scripts 1.20 2.00 5.00

X-FILES, THE
Jan 1995 - Present (2.50, color)
Topps Comics
1-Adaptation of T.V. Show 4.00 9.20 23.00
2 3.00 6.00 15.00
3-5 0.60 1.20 3.00
Jumbo-giveaway w/Star Wars Galaxy Mag ('88/#1) 1.40 2.60 7.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1.00/1.25/1.50 color)
Marvel Comics
1-(1.50, 52 pgs.)-Polybagged w/3 of 5 Marvel 'Bi-verse trading cards inserted (value is 1-7, Spc-1, 9, 13) 6.00 1.60 4.00
1 With Cable card 1.00 2.50 6.00
1-2nd print-Mag. media -c/a-liefeld, no bag or card 0.30 0.60 1.50
2, 3, 2-Deadpool-c/story 0.40 0.80 2.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5-10-7, 9, 10-Weapon-apps 0.30 0.60 1.50
11-15, 19-24, 26-33 15-Cable leaves X-force, Cpa. -o-a beg vs. ends #25 26, 27-Capella-c only 0.30 0.50 1.25
16-Rob Liefeld-c/a(p) begins 1.00 2.50 6.00
17-(3.50, 52 pgs.)-Wraparound-c w/Cable hologram on-c, Cable returns 0.70 1.40 3.50
34-37, 39-43 34-Beg n 1.50-c, bound-in card sheet 0.30 0.60 1.50
38-(2.00)-Newsstand edition 0.40 0.80 2.00
38-(2.95)-Collectors edition 0.60 1.20 3.00
40-43 (1.95) Deluxe edition 0.40 0.80 2.00
44-Revolution Team "Age of Apocalypse" 0.40 0.80 2.00
Annual 1 ('92, 2.25)-Nc.-Liefeld-c/a, 1st Capella-o-a-r X-Force 0.90 2.25
Annual 2 ('93, 2.95)-polybagged w/trading card, intro X-Treme 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
-And Spider-Man: Sabotage-m (11/92-6.95) r/X-Force #1, 4, 6, & Mr.X16 1.20 2.90 7.00

XIMOS: VIOLENT PAST
May 1994 No. 2, May, 1994 (2.50, color, limited series)

Triumphant Comics
1,2 0.60 1.10 2.75

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
2-4 0.80 1.60 4.00
5 0.40 0.80 2.00

X-MEN (Uncanny X-Men, No. 142-present; see Giant-Size)
1-Origin & 1st app. The X-Men (Beast, Angel, Cyclops, Iceman & Marvel Girl) origin; 1st app. Magneto & Prof. X 390.00 1167.00 3500.00
2-1st app. The Vanisher 128.00 385.00 1155.00
3-1st app. The Blob 55.00 167.00 500.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 48.00 145.00 435.00
5-Magneto & Evil Mutants-c/story 35.00 108.00 300.00
6-10: 6-Sub-Mariner app. 7-Magneto app. 8-Early Avengers x-over. 9-1st S.A. app. Ka-Zar 24.00 72.00 215.00
11,13-15: 15-Origin Beast 66.00 175.00
12-Origin Professor X; origin & 1st app. Juggernaut 25.00 80.00 235.00
16-20: 19-1st Mimic 10.00 25.00 78.00
21-27, 29, 30: 27-Spider-Man cameo 9.00 28.00 65.00
28-1st app. The Banshee 13.00 36.00 85.00
31-34, 36, 37: 34-Adkins-c/a 6.40 19.00 45.00
35-Spider-Man app. (8/67) 10.00 30.00 70.00
38-Origins of The X-Men feature in #38-57 9.00 28.00 65.00
39, 40: 39-New costumes 6.00 18.00 42.00
41-49: 44-1st app. G.A. Raven in S.A. 49-Steranko-c; 1st Polaris 5.70 17.00 40.00
50,51-Steranko-c/a 6.40 19.00 45.00
52 4.00 12.00 28.00
53-Barry Smith-c/a; 1st comic book work 6.30 19.00 44.00
54,55-Smith cover. 54-1st app. Alex Summers who later becomes Havok 6.40 19.00 45.00
56,57,59-63,65-Adams-a 6.00 18.00 42.00
58-1st app. Havok in costume 9.00 27.00 62.00
64-1st Sunfire 6.60 20.00 46.00
66-Last new story with original X-Men; 3/70, X-Men battle Hulk 5.00 15.00 35.00
67-70, 72: All 52 pgs. of reprints. Begins 12/70; 3 month gap between #66 & 67, end #93 2.90 8.60 20.00
71,73-93: 83-X-Men #1 (Spidey app.); 71-last 15¢ issue 2.50 7.30 17.00
2.10 6.40 15.00
94-New X-Men begins (8/75); see Giant-Size X-Men for 1st app. 31.00 93.00 310.00
94-Variant w/Mark Jewelers pull-out ad 30.00 90.00 300.00
95-Death of Thunderbird 8.30 25.00 58.00
96-99, 101 & 104 variants exist 6.60 20.00 46.00
100-Old X-Men vs. New X-Men 7.00 21.00 50.00
101-Phoenix origin concludes 5.70 17.00 40.00
102-107: 102-Origin Storm 2.90 8.60 20.00
108-Byrne art begins; see Marvel Team-Up #53 for 1st Byrne X-Men 6.00 18.00 42.00
109-1st Vindicator 4.50 15.00 34.00
110,111 2.90 8.60 20.00
112-119 2.40 7.00 17.00
120-1st app. Alpha Flight (cameo) 5.30 16.00 37.00
121-Alpha Flight (1st full story) 5.70 17.00 40.00
122-128: 123-Spider-Man x-over 2.30 6.90 16.00
129-1st app. Kitty Pryde; begin Dark Phoenix saga 2.70 8.00 19.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 2.00 6.00 14.00
136,138 2.00 5.50 12.00
137-Phoenix dies, double-size 2.10 6.00 15.00
139-Wolverine's new costume 3.70 11.00 26.00
140-Alpha Flight app. 3.00 10.00 24.00
141-Intro Future X-Men & The New Brotherhood of Evil Mutants 3.90 11.00 27.00

X-MEN
Oct, 1991-Present (1.00/1.25, color)
Marvel Comics Group
1-(1.50, 52 pgs.)-Four different covers (a-d) by Lee; New team & Lee-c/a begin; ends #11 0.60 1.20 3.00
1-(3.95)-Prestige ed. (cover e), double gatefold-c 1.10 2.20 5.50
2,3,5,7 1.00 2.00 5.00
4-Wolverine back to old yellow costume (1/92; same date as Wolverine #50 1.00 2.00 5.00
6-Sabretooth-c/story 1.00 2.00 5.00
8-Gambit vs. Bishop-c/story 0.80 1.60 4.00
9-Wolverine vs. Ghost Rider 0.80 1.60 4.00
10-Return of Longshot 0.80 1.60 4.00
11-13: 11-Last Lee-c/a. 12, 13-Byrne-c/a 0.40 0.80 2.00
11-Silver ink 2nd print; came w/X-Men board game 3.00 8.00 20.00
14-16 (1.50-c): Polybagged w/trading card 0.40 0.80 2.00
17-24, 26-29, 31: 28, 29-Sabretooth app. 0.30 0.50 1.25
25-(3.50, 52 pgs.)-Gambit hologram on-c; 30th anniversary issue 0.80 1.60 4.00
25-30th anniversary issue; B&W-c w/Magneto in color & Magneto hologram; no price on cover 3.60 10.70 25.00
25-Gold 4.30 12.90 30.00
30-(1.95)-Wedding issue; bound-in trading card sheet 0.80 1.60 4.00
32-41: 32-Begin 1.50-c; bound-in card sheet. 33-Gambit & Sabretooth-c 0.30 0.60 1.50
36,37-(2.95)-Collectors editions 0.60 1.20 3.00
38-45 (1.95): Deluxe editions. 42-43-Smith-a 0.40 0.80 2.00
Annual 1 ('92, 2.25)-Lee-c & layouts 0.50 0.90 2.25
Annual 2 ('93, 2.95)-Polybagged w/trading card, intro Empyrean 0.60 1.20 3.00
Annual 3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
..."Ashcan" #1 0.20 0.40 1.00
...: Fatal Attractions ('94, 17.95)-r/X-Factor #92, X-Force #25, Uncanny X-Men #304, X-Men #25, Wolverine #75 and Excalibur #71 3.00 7.70 18.00
...: God Loves, Man Kills ('94, 6.95) 1.20 2.90 7.00
...: The Coming of Bishop ('95, 12.95)-r/Uncanny X-Men #282-285, #287, 288 2.20 5.60 13.00

X-MEN ADVENTURES (TV)
Nov, 1992-No. 15, Jan, 1994; V2#1 Present (1.25 color)
Marvel Comics
1-Based on the TV cartoon series 0.90 2.60 5.10
2-5: 3-Magneto-c/story 0.80 1.60 4.00
6-10: 6-Sabretooth-c/story. 7-Cable c/story. 10-Archangel guest star 0.40 0.80 2.00
11-14: 11-Cable-c/story 0.30 0.50 1.25
15-(1.75, 52 pgs.) 0.40 0.70 1.75
V2#1-8: 8-Bound-in trading card sheet 0.30 0.50 1.25
9-13: 9-Begin 1.50-c 0.30 0.60 1.50
V2#1 & 1 (3/95)
...Captive Hearts/Slave Islands (TPB, 4.95)-r/X-Men Adventures #5-8 1.00 2.00 5.00
...Volume 5, The Irresistible Force, The Mutant Island Saga (5.95, 10/94, TPB)-r/X-Men Adventures #9-12 1.00 3.00 6.00

X-MEN: ALPHA
1995 (3.95, color)
Marvel Comics
nn-Wraparound chromium cover 1.40 2.80 7.00
nn-(49.95)-Gold logo 7.00 21.40 50.00

X-MEN/ALPHA FLIGHT
Dec, 1985-No. 2, Dec, 1985 (Mini-series)
Marvel Comics Group
1,2-Paul Smith-a 0.80 1.60 4.00

X-MEN AND THE MICRONAUTS, THE
Jan, 1984-No. 4, April, 1984 (Mini-series)
Marvel Comics Group
1-4: Guice-c/a(p) in all 0.30 0.60 1.50

X-MEN ARCHIVES
Jan, 1995-Present (2.25, color, limited series)
Marvel Comics
1-3-Featuring Legion, Claremont-c/Sienkiewicz-a 0.50 0.90 2.25
4-Featuring Magneto-Claremont-c 0.50 0.90 2.25

X-MEN ARCHIVES FEATURING CAPTAIN BRITAIN
July, 1995-Present (2.95, color, limited series)
Marvel Comics
1- 0.60 1.20 3.00

X-MEN CHRONICLES
Mar, 1995 (3.95, color)
Marvel Comics
1-Metapainted-c, Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00

X-MEN CLASSIC (formerly Classic X-Men)
No. 46, Apr 1990-Present (1.25/1.50)
Marvel Comics
46-69, 71-78, 80-89, 91, 96, 98, 99 0.30 0.50 1.25
70, 79, 90, 97 (1.75, 52 pgs.); 90-r/X #166 0.40 0.70 1.75
100-109: 100-Begin 1.50-c. 104-r/X-Men #200 0.30 0.60 1.50

X-MEN CLASSICS
Dec, 1983-No. 3, Feb, 1984 (2.00, Baxter paper)
Marvel Comics Group
1-3: X-Men-r by N. Adams 0.60 1.20 3.00

X-MEN OMEGA
June 1995 (3.95, color, one-shot)
Marvel
nn-End of Age of Apocalypse 0.80 1.60 4.00
nn-(49.95)-Gold ed. 10.00 20.00 50.00

X-MEN PRIME
July 1995 (4.95, color, 56 pgs.)
nn-X-Men Reality Returns 1.00 2.00 5.00

X-MEN SPOTLIGHT ON... STARJAMMERS (See X-Men 104)
1990-No. 2, 1990 (4.50, 52 pgs.)
Marvel Comics
1, 2-Starjammers 0.90 1.85 4.50

X-MEN SURVIVAL GUIDE TO THE MANSION
Aug, 1993 (6.95, color)
Marvel Comics
1-Spiral bound 1.20 4.30 10.00

X-MEN: THE EARLY YEARS
May, 1994-Present (1.50, color)
Marvel Comics
1-16: r/X-Men #1-16 w/new-c 0.30 0.60 1.50

X-MEN: THE ULTRA COLLECTION
Dec 1994-Apr 1995 (2.95, color, limited edition)
Marvel Comics
1-5-All pin-ups, no story. 3-Brereton gatefold-c of X-Force
5-Wraparound gatefold-c w/pull-out poster 0.60 1.20 3.00

X-MEN: THE WEDDING ALBUM
1994 (2.95, color, magazine size)
Marvel Comics
1-Wedding of Scott Summers & Jean Grey 0.60 1.20 3.00

X-MEN 2099
Oct, 1993-Present (1.25/1.50, color)
Marvel Comics
1-(1.75)-Foil-c; Ron Lim/Adam Kubert-c/a 0.40 0.80 2.00
1-2nd printing (1.75) 0.40 0.70 1.75
1-Gold Edition (15,000 made); sold thru Diamond for $19.40 3.00 8.60 20.00
2-7: Lim-c/a(p) begin. 3-Death of Tina 0.30 0.50 1.25
8-19: 8-Begin 1.50-c; bound-in trading card sheet 0.30 0.60 1.50
20-23 0.40 0.80 2.00

X-MEN UNLIMITED
1993-Present (3.95, color, 68 pgs.)
Marvel Comics
1 1.20 2.40 6.00
2,4-7: 2-Magneto origin 0.80 1.60 4.00
3-Sabretooth-c/story 1.20 2.40 6.00

X-MEN VS. DRACULA
Dec, 1993 (1.75, color, 52 pgs.)
Marvel Comics
1-r/X-Men Annual #6; Austin-c(i) 0.40 0.70 1.75

X-MEN VS. THE AVENGERS, THE
Apr, 1987-No. 4, July, 1987 (1.50, color; mini-series)
Marvel Comics Group
1 0.70 1.40 3.50
2-4 0.50 1.00 2.50

X-O MANOWAR
Feb, 1992-Present (1.95/2.25, color)
Valiant
1-Partial origin; Barry Smith-a(p) 2.90 9.00 20.00
2-Barry Smith-c(p) 2.00 6.00 14.00

3-Layton-(fl) 1.00 4.30 10.00
4 1st app. Shadowman (Gamec) 2.10 6.00 15.00
5,6,7-8 Sinestro c/sc 1 pt 1-95 c-6 Goblin info) 0.90 2.20 5.50
7 B-Lobby x-over, 7-Miller c 1.20 3.00 7.00
9-13, 12-1st app. Randy Calder 0.80 1.60 4.00
14, 15-Tomb-climbers 1.00 2.00 5.00
15- Variant, Hot Pink logo, available in Ultra Pin Rigid Comic Sleeves box, no price on cover 1.70 4.00 10.00
16-24, 26-43 .20-Sebo. if comics present .27 .29-Various app. 28-w/bound-in trading card .30-Solar app. 1st app. of "new good skin" .33-Chaos Effect Delta Pt 3 .36-w/bound-in "Sneak Peek" card .42-w/20 pg Birthquake Prequel Bant. Sears/a 0.50 0.90 2.25
25-11.50-Contains bound-in Armorines #0 0.70 1.40 3.50
44-1.50 Bart Sears-a(-45-49, 50-n, 50-d 0.50 1.00 2.50
D (8/93, 3.50)-Wraparound embossed chromium c by Joe Quesada; cngtic Solar app. 0.70 1.40 3.50
D-Gold variant-c 2.90 9.00 20.00
Retribution trade paperback (1993, 9.95) Psychopaced with copy of D-G Database #1 inside 1.70 4.00 10.00
Yearbook 1 (4/95, 2.95) 0.60 1.20 3.00

XOMBI

1,a- 1994-Present (1.75, colors)
DC Comics
0-(1/94, 1.95) Simonson-c; silver ink-c 0.40 0.80 2.00
1-(1.5, 1.)-John Byrne-c 0.60 0.70 1.75
14, 15-(2.50) 0.50 1.00 2.50

X-TERMINATORS

Oct, 1988 No. 4, Jun, 1989 (1.00, color, mini-series)
Marvel Comics
1 0.60 1.20 3.00
2 0.40 0.70 1.75
3, 4 0.30 0.50 1.25

X-UNIVERSE

May, 1995-June, 1995 (3.50, color, limited series)
Marvel Comics
1–2 1.00 2.00 5.00

YANKY DOODLE & CHOPPER (IV)

Dec, 1962 (Pyrma Barsema)
Gold Key
1 5.80 18.00 35.00

YELLOW CLAW (See Guest-Star, Man-Thing 1-4)

Oct, 1956-No. 4, Apr, 1957 (All 10¢ issues)
Atlas Comics (Marvel)
1 (Inquiry, Marvel) 42.00 126.00 420.00
2-Kirby a 21.00 63.00 210.00
3, 4-Kirby a. 4-Reiby-Severin c 29.00 86.00 285.00

YELLOW SUBMARINE

Feb, 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
35200-702-Wilds pull-out poster 25.00 75.00 175.00
...Without poster 7.00 21.00 50.00

YOUNGBLOOD (See Brigade #4 & Megaforce Explosion)

Apr, 1992-No. 4, Feb, 1993 (1.95/2.50, color)
No. 0, June, 1994 (No #5?)-Present (3.50, color, on-going series) Image Comics
1-Contains 2 trading cards; Liefeld-c/a-a1 (1st Image cover (fl) & p-book format 1.30 3.20 8.00
1-2nd printing 0.50 1.00 2.50
2-Lulu-r, July 1992 reader's-1st app. Shadowhawk, Prophet, Berzerkers, Kirby & Darkhorse; w/2 trading cards; flip bk 1.00 2.00 5.00
2-2nd printing (1.95) 0.40 0.80 2.00
3-(OCT-c, August 1992 (reader's-1st app. Supreme in back-c; w/2 trading cards; flip book format, 1st app. Showdown 0.50 1.00 2.50
0-(12/92, 1.95)-Garza, Jr. 2 trading cards, two cover variations exist, green or beige logo; w/image #0 coupon 0.40 0.80 2.00
4-(2/93)-2nd app. Heaven's Fire Pitt, Bloodstrike app 0.50 1.00 2.50
6-(3.50, 52pgs)-Wraparound-c 0.70 1.40 3.50
7-10, 7.2i-Liefeld-c/p(a)(chiaro 8/9 (9/94) 9.1 Valentine-a(p)/story 0.50 1.00 2.50
...Bumbleone 1 (MMF-c, 4/93 inside, 1.95) Arsenal book; Liefeld c(p) 0.40 0.80 2.00
...Battlezone 2 (7/94-2.95)-Wraparound-c 0.60 1.20 3.00
...Yearbook 1 (7/93, 2.50)-Fold-out panel, 1st app. Tyson & Kamun 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE

April, 1993-Present (1.95/2.50/2.95, color, began as mini-series) Image Comics
1-Flip book w/Joe Lee-c/a & Liefeld-c/a in all; 1st app. The Allies, G gen, & Glory 0.40 0.80 2.00
2, 4, 11 (2.50) 11 Polybagged w/trading card 0.50 1.00 2.50
5, 10 (2.95), 5 Liefeld-c(i) & 8, 9 (11/94) 8.5 Platt-c 0.60 1.20 3.00

YOUNG MEN

No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Orig. w/Lucy Kramer as Millionaire Teen & Sub-Mariner w/his true secret, Red Skull app. 60.00 203.00 675.00
25-28.-25-Bomba-c/a 47.00 140.00 465.00

YOUNG ZEN: CITY OF DEATH

Late 1994 (3.25, B&W)
Entity Comics
1 0.70 1.30 3.25

YOUNG ZEN INTERGALACTIC NINJA

1993-No. 3, 1994 (2.95, B&W, limited series)
Entity Comics
1-(1.50)-Gold foil embossed logo; bagged w/chromium trading card by S Kieth 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.60 1.20 3.00

ZATANNA

July, 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1–4 0.40 0.80 2.00

ZEN INTERGALACTIC NINJA

1987, (1.75, B&W)
1,2-Copyright Steven and Cote 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA

No. 0, June-July, 1993-No. 3, 1994 (2.95, B&W)
Entity Comics
0-Gold foil stamped-c, photo's of Zen mixed 0.60 1.20 3.00
1-3-Foil stamped-c 0.60 1.20 3.00
0-(1993, 3.50)...A Private Color Special: chromium c by Joe Lee 0.70 1.40 3.50

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL

1994 (2.50, B&W)

Parody Press
1-w/flip story of Benn Intergalactic Chihuahua 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA COLOR

1994-Present (2.25, color)
Entity Comics
1-(2.95)-Chromium die cut-c 0.80 1.60 4.00
1-(2.25-c) 0.50 0.90 2.25
0-(7.25)-Newsstand; Joe Lee-c; i/...His New Color Special #0 0.50 0.90 2.25
2-(2.50)-Flip book format 0.50 1.00 2.50
2-(3.50)-Flip book format, polybagged w/chromium trading card 0.70 1.40 3.50
3-5-(2.50) 0.50 1.00 2.50
6-(2.95)-? 0.60 1.20 3.00
...Yearbook/Hazardous Duty 1 ('95) 0.60 1.20 3.00
...Inchcape - Tour of the Universe (No price) Flip cover

ZEN INTERGALACTIC NINJA MILESTONE

1994-No. 3, 1994 (2.95, color, limited series)
Entity Comics
1-3 Gold foil logo, r/Defend the Earth 0.60 1.20 3.00

ZEN INTERGALACTIC NINJA SPRING SPECTACULAR

1994 (2.95, B&W)
Entity Comics
1-Gold foil logo 0.60 1.20 3.00

ZEN INTERGALACTIC NINJA STARQUEST

1994-Present (2.95, B&W)
Entity Comics
1-7-Gold foil logo 0.60 1.20 3.00

ZEN INTERGALACTIC NINJA: THE HUNTED

1993-No. 3, 1994 (2.95, B&W)
Entity Comics
1-(2.50)-Newsstand edition; foil logo 0.60 1.20 3.00
1-(3.50)-Poly-bagged w/chromium trading card by Sam Kieth, foil logo 0.70 1.40 3.50
2, 3-(2.95)-Foil logo 0.60 1.20 3.00

ZERO HOUR: CRISIS IN TIME

No. 4 (4/1), Sept, 1994-No. 0 (9/5), Oct, 1994 (1.50, color, limited series)
DC Comics
4 (4/1)-(0/95) 0.30 0.60 1.50
"Aztecan"-(1994, free, B&W, 8 pgs.) 0.10 0.20 0.50

ZORRO

Jan 1966-Mar 1968 (All photo-c)
Gold Key
1-Tenth-a 10.00 20.00 50.00
2, 4, 5, 7–9-Toth-a 6.00 12.00 30.00
3, 6-Toth-a 5.00 10.00 25.00

ZORRO

Nov, 1993-Present (2.50, color)
Topps
0-(11/93, 1.50, 20 pgs.) 0.20 0.40 1.00
1, 4.6–8, 10, 11 1-Miller c; 10-Julie Bell c 11-Lady Rawhide c 0.50 1.00 2.50
2-Lady Rawhide app. (not on cover) 1.00 2.00 5.00
3-1st app. Lady Rawhide 2.00 4.00 10.00
5-Lady Rawhide app. 1.00 2.00 5.00
9 12.95)-Lady Rawhide c & app. 0.80 1.60 4.00

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STYX COMIC SERVICE	1693 CORYDON	WINNIPEG	MAN	R3N 0J9 CANADA	204-586-8547
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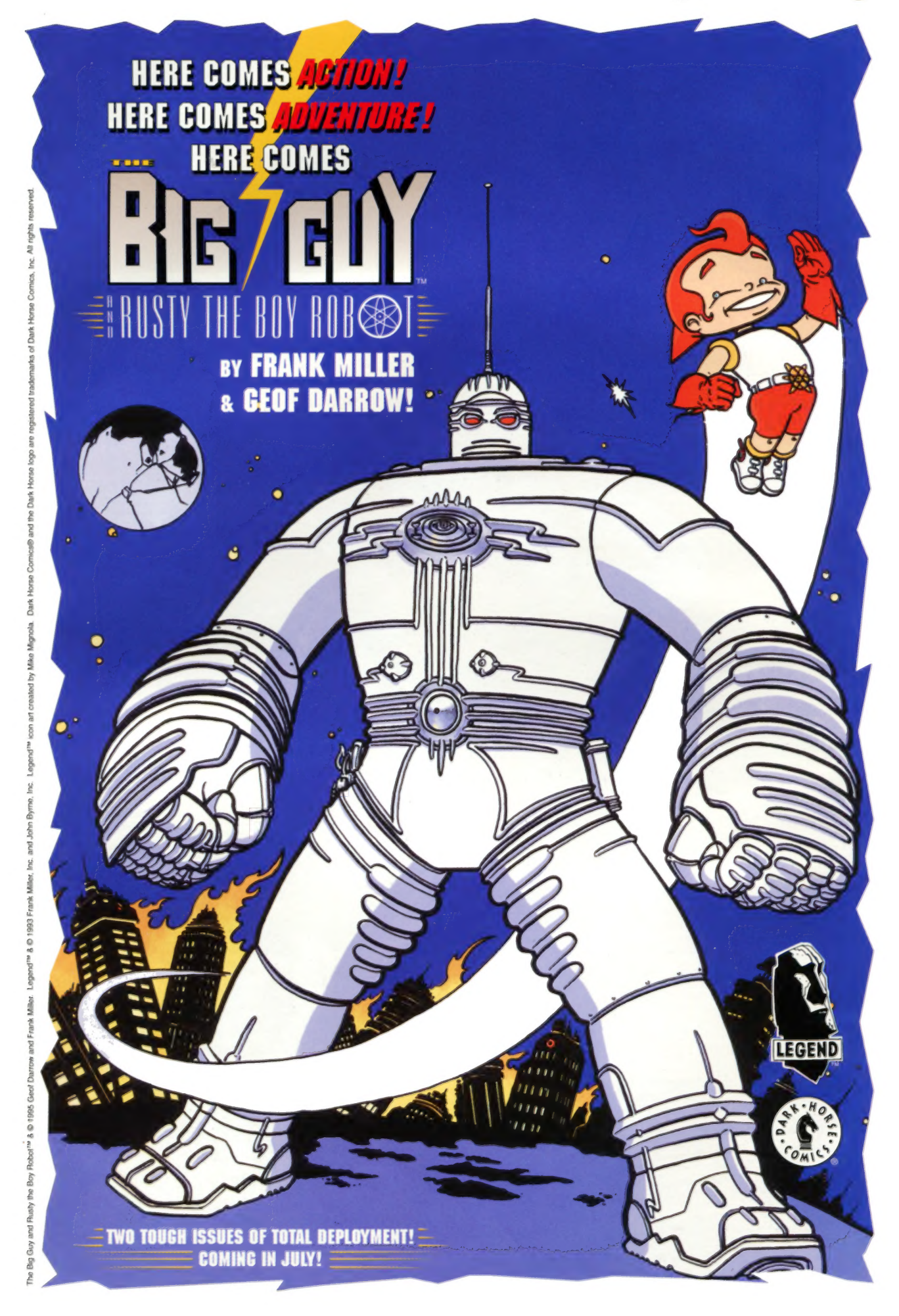

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